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THE TAILL OF

RAUF COILYEAR

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A SCOTTISH METRICAL ROMANCE OF
THE FIFTEENTH CENTURY

EDITED, WITH INTRODUCTION, NOTES, AND GLOSSARIAL INDEX

BY

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Ga, lytill Buik, and gif ane freind thow meit,
May he ressaif the with benignitie,
Althocht, for suith, thy worth may nocht be greit,
Sa fer als I in the haif propertie.
I haif bot socht to keip in memorie
The taill ane nobill Makar, langayr deid,
Wrait intill Inglis of the Northin Leid.

INTRODUCTION.

A Brief Outline of Early Scottish Poetry.

The extant poetical literature of Scotland dates no farther back than the fourteenth century. But we cannot doubt that much poetry of an earlier time has been lost, for we find in the most ancient work that has reached us a well-formed poetic style, correct, vigorous, and at times almost elegant versification, and a confidence and ease in handling the material that indicate a literature that has passed the tentative stage and arrived at a certain degree of maturity. We know from references in later writers, that many Scottish poets once wrote and were admired, of whom nought now remains but the names. But in this loss, while there may be much reason for regret, there is none for surprise. The foreign wars and intestine feuds and troubles which tormented and devastated Scotland, with but few intermissions, from the death of Alexander III. to that of Mary, and which destroyed so great a part of the ancient records and historical muniments of the kingdom, may well account for the disappearance of works preserved in manuscript copies by the very few who had at once the culture to care for literature, the leisure to enjoy it, and the means of procuring it.

The very oldest piece of Scottish poetry that has come down to us, is a song deploring the death of Alexander III. (1285), cited by Wyntoun (VII. *ad fin.*). It runs:

Quhen Alysandyr oure Kyng wes dede,
That Scotland led in luwe and le,
Away wes sons off ale and brede,
Off wyne and wax, off gamyn and gle:
Oure gold wes changyd in to lede.
Cryst, borne in to Vyrgynyte,
Succoure Scotland and remede,
That stad [is in] perplexyte.

There seems no reason to doubt that these lines were originally written in the troubled period that followed Alexander's death. But it has apparently been modernised by Wyntoun, or some other, so that we cannot say that it is Scottish of the thirteenth century.

This northern school of poetry, so far as we are able to judge, continued the ancient Anglian traditions, underwent changes, and, like the southern school, reconstructed itself on French models. In the fifteenth century it was greatly influenced by the genius of Chaucer, and after the death of that poet, produced the most original and vigorous poetry that the island could boast, for about a hundred years.

Some writers divide extant Scottish Literature into Early and Middle, placing the dividing line about the middle of the fifteenth century; but this distinction does not seem justified. It is quite true (as will be shown later) that the literary Scottish is a continuation of the ancient Northern or Northumbrian school of English, and, no doubt it went through stages of transformation, as did the English south of the Tweed. But of southern English we have an unbroken catena from the middle of the twelfth century; and this tentative and transitional period, when the language was transforming itself from the English of Ælfric to the English of Chaucer, we call Early English. Nothing corresponding to this is extant in

Scottish. The monuments of the transitional period have been lost; and the earliest texts show us a language and literary style already formed and settled. It will not do to assume lightly that during this period the Scottish and the Northumbrian south of the Tweed were identical. We do not know through what stadia of transformation the Early Scottish passed, nor shall we ever know, unless there should be a recovery of lost texts—which we can hardly hope.

For us, then, Scottish literature begins with Barbour, a contemporary of Chaucer.[1]

John Barbour was born in Aberdeenshire about 1320, six years after the victory of Bannockburn had secured the independence of Scotland. He entered the Church, and became Archdeacon of Aberdeen. Slight indications in the records show him to have been held in estimation by David II., and Robert II., and to have travelled in England and France. He died, it is believed, in 1395.

Barbour's great work, *The Bruce*, is a poetical narrative of the struggle of Scotland for independence. After a preamble telling of the death of Alexander III., and the disputed succession, the narrative proper begins about 1306, immediately after the death of Wallace, and comes down to the death of James of Douglas. Of course the work is occupied chiefly with the exploits of Robert Bruce and his brother Edward, James of Douglas, Walter the Stewart, and other heroes of that great struggle. It is the national epic of Scotland, and

[1] It is almost superfluous to allude, even in a note, to the romance of *Sir Tristrem*, by some placed at the head of Scottish literature. The language is not, and could not have been, the Scottish of any period, being Midland with many Southern characteristics. Neither subject nor treatment is Scottish, and there is absolutely nothing in it to indicate a Scottish origin.

has the advantage over most epics—that of *Wallace* included —that it does not deal with fiction but with historic fact. Barbour lived so near the events that he narrates, that he had the opportunity, as he himself tells us, of obtaining his information from eye-witnesses and participants.

The *Bruce* is written in a clear, rapid, and vivid style, without rhetorical adornment, and occasionally glowing with true poetic fire. Though an ardent patriot, Barbour is no fanatical partisan, and can prize chivalry and magnanimity in an enemy, as witness his graceful and glowing tribute to the gallant Gilles de Argentine.

We have, unfortunately, no MS. of the *Bruce* earlier than 1487,[1] and as we know, by comparison with a large extract preserved by Wyntoun, that the later copyists have taken considerable liberties with the text, it is to be feared that it has suffered much detriment at the hands of scribes. Some have ascribed to Barbour another work, the *Brut*, giving the traditional genealogy of British kings from the Trojan Brutus, grandson of Aeneas; but no such work is known, and the ascription seems to have arisen from a misunderstanding of a passage in Wyntoun. Some have also attributed to him, on insufficient grounds, a collection of versified *Legends of Saints*, still extant.

Androw of Wyntoun, a canon regular of St. Andrews, and prior of St. Serf's Inch in Loch Leven, wrote, toward the close of the fourteenth and beginning of the fifteenth century, his *Orygynale Cronykil of Scotland*. Starting with the creation of the angels, he runs rapidly down the history of the

[1] There are only two extant MSS.; the Cambridge MS., written by "J. de R. Capellanus" in 1487, and the Edinburgh MS. written by John Ramsay in 1489.

world, until he reaches the traditional beginning of the Keltic monarchy of Scotland, and then pursues the dim and mythical legends of that country, and the clearer historic periods, to his own times. The work is very discursive and garrulous, showing neither artistic sense, nor critical discrimination between the possible and the impossible, the significant and the irrelevant. Anything pertaining to the time or the reign he is speaking of, whether recorded in the Bible or the *Gesta Romanorum*, is entitled to admission in his book. But the work has value as a repertory of anecdotes and traditions not found elsewhere. Here, for example, we have the first appearance of the three weird sisters—it is Wyntoun who calls them so—to Macbeth, who, however, sees them only in a dream, and they are not witches, but the three Fates of mythology.[1]

As Wyntoun does not mention the return of James I. from captivity in 1424, he is thought to have died not long before, in advanced age.

[1] As the passage has interest, it is subjoined :—

A nycht he thowcht, in hys dremyng,
That syttand he was besyd the King
At a sete in hwntyng, swa
In till a leysh had grewhundys twa.
He thowcht, quhile he was swa syttand,
He sawe thre wemen by gangand,
And thai wemen than thowcht he
Thre werd Systrys mast lyk to be.
The fyrst he hard say, gangand by,
'Lo! yondyr the Thayne off Crwmbawchty!'
The tothir woman sayd agayne,
'Off Morave yhondyre I se the Thayne.'
The thryd than sayd 'I se the Kyng.'
All this he herd in his dremyng:

About JAMES I., the royal poet, there hangs, of course, none of the obscurity that surrounds so many of the Scottish writers. He was born in 1394, the son of the unhappy Robert III., and the descendant, in the fourth generation, of Robert Bruce. The ambition of his unscrupulous uncle, the Duke of Albany, and the tragic and more than suspicious death of his elder brother, the Duke of Rothsay, caused the alarmed father to send the youthful James, then a boy of eleven, to France for security; but the vessel carrying him was captured by an English ship (not without suspicion of treachery on Albany's part) and the young prince was delivered a prisoner to Henry IV. At first his confinement seems to have been somewhat rigorous, but afterwards he was held rather as a friendly hostage than as a prisoner, and was instructed in all knightly arts and accomplishments. Acknowledged as a king on his father's death, he accompanied Henry V. as an ally in his campaign in France, and is said to have distinguished himself in the field. He had a taste for music and painting, and especially for literature, and was an enthusiastic student of the works of Gower and Chaucer, whom he calls his "Masters."

> Sone efftyre that, in his yhowthad,
> Off thyr Thayndomys he Thayne was made;
> Syne neyst he thowcht to be Kyng,
> Fra Duncanys dayis had tane endyng.
>
> Wyntoun, VI, 1850.

The first writer who mentions this meeting as an actual occurrence is Hector Boece, who wrote a hundred years after Wyntoun. Holinshed took the story from Boece, and Shakespeare from Holinshed. The idea that the three sisters, in their several announcements, tell Macbeth the past, the present, and the future, does not appear in Wyntoun, where all three relate to the future.

During his captivity he became enamoured of Lady Jane Beaufort, niece of Henry IV., an attachment we may suppose, highly satisfactory to Henry V., who saw in the match the opportunity of binding the young and warlike king to the house of Lancaster by firm ties of alliance; and—a rare thing in royal marriages—for once love and policy seem to have gone hand in hand. In 1424, James's ransom having been paid, he married Lady Jane, and the royal pair returned amid great rejoicings to Scotland, where James was crowned, like all Scottish kings, at Scone, near Perth.

He had learned much during his long residence in England, and especially the Lancastrian policy of centralisation and organisation, and of fortifying and augmenting the royal power by curbing the great barons and protecting the common people; and this policy he resolved to apply to Scotland, where the insolence, ambition and rapacity of the powerful nobles had been almost unchecked during the regency. But his reforms were too drastic, or at least too rapid, and James was too rashly courageous. A formidable conspiracy was organised against him, and in 1437 he was assassinated at Perth, with tragic circumstances and a tragic sequel familiar to all.

His great poem, the *Kingis Quair*, or King's Book, recites, partly in the guise of an allegory or vision, the story of his love—how he first saw his lady from the window of his prison, and fell into a passion which he could only suppose hopeless; and how in a vision he was borne aloft to the empyrean and to the court of Venus, where he saw lovers of all degrees and conditions, and received counsel and encouragement from the goddess, from Minerva and Fortune, afterwards confirmed by a message brought him by a dove. We must not take the royal lover too literally: he was in no sense a

pining captive when he met Lady Jane, and had no obstacle to overcome, unless it were the coyness of the lady herself, which, we may presume, was not excessive.

The poem is written in Chaucer's favorite stanza of seven lines, or "rime royal," and closely imitates parts of Chaucer's *Knightes Tale* and (in a less degree) his *Hous of Fame.* In other parts there is a striking resemblance to the *Court of Love*, a poem once ascribed to Chaucer, but which seems to be an expanded treatment of a theme found in the *Temple of Glas*, a poem usually attributed to Lydgate. The King dedicates his poem to his "masters," Gower and Chaucer, although no imitation of Gower is perceptible; a fact which suggests the possibility that James believed Gower to have been the author of the *Temple of Glas.*[1] James seems to have been the first to introduce Chaucer to Scotland, where his works exercised a great influence on the poets of the fifteenth century.

But the *Kingis Quair* is more than a mere imitation. Though thrown into an artificial form which had become almost canonical for poetry of high seriousness, it is instinct with genuine feeling and true poetic elevation; the descriptions are varied and bright, and the whole full of romantic grace, dignity, and tenderness. The language, while substantially Scottish, is greatly affected by Midland influences, and to some degree, assimilated to that of Chaucer.

A short moral poem called *Good Counsel* has been also (on rather slight evidence) assigned to James. Earlier critics ascribed to him the clever farcical poems, *Christis Kirk on the*

[1] As Gower was living when James was taken to England, and as his works must have been familiar at Court, this error—if error it be—is singular.

Grene, and *Peblis to the Play*, but this ascription can hardly now be seriously maintained.

If James I. is the first conscious artist whom we meet in the extant Scottish poetry, Robert Henryson is the first original artist. Of Henryson's personal history scarce anything is known. He is supposed to have been born about 1425, and to have been a schoolmaster in Dunfermline; and as he is styled "Master," it is inferred that he had taken an academic degree. In the list of members of Glasgow University in 1462, appears the name of "the Venerable Master Robert Henryson," who was probably the poet. That he died in Dunfermline we know from Dunbar.

Henryson, like other Scottish poets after James I., was strongly influenced by Chaucer, and even ventured, we may say, to enter the lists with him. Chaucer's treatment of the Troilus story seemed to him to lack completeness and a moral lesson: Cresseid should have been punished for her faithlessness and wantonness. So in his *Testament of Cresseid* he represents her as smitten with leprosy, a beggar and abhorred outcast, in which condition she is seen but not recognized by Troilus. Pierced by remorse and shame, she makes her testament of counsel and warning to her sex, and dies repentant.

Henryson's *Orpheus and Eurydice*, a singular allegorizing of the old fable, shows his classical and scholastic learning, while the pretty poem *Robene and Makyne*, which has been styled the earliest pastoral in the English language, has a charming simplicity. Most interesting, however, are his *Fables*, founded chiefly upon subjects taken from those collections which bore the name of Æsop, but treated with an ease, fluency, brightness, and certainty of literary touch not unworthy of

Chaucer. Each of the fables is a little drama of natural dialogue, and his beasts are delightfully human. Henryson's other poems, chiefly of a moral and didactic character, show the same literary skill and mastery of versification under a more serious garb. It is thought that the fables were written about 1470 or 1480. Of his death we only know that it occurred before 1506, as Dunbar, in his *Lament for the Makaris*, written about that year, mentions him as having passed away.

Some time in the latter half of the century was written the curious moral fable or allegory of the *Howlat*. The author tells us that his name was HOLLAND, and that he lived in Moray; and some incline to identify him with one Sir Richard Holland, a priest and partisan of the house of Douglas, about whom almost nothing is known. The poem, which is in the same peculiar alliterative stanza as *Rauf Coilȝear*, tells how the Owl, disgusted with his hideous form, went to the Peacock, the pope of the birds, to lodge a complaint against Nature as the author of his deformity. The Peacock assembles in œcumenical council the various dignitaries of the Church, and the secular powers,—birds of peace and birds of prey,—and the case is laid before them. In compliance with their joint petition Nature descends, and commands every bird to give the Howlat a feather, out of which she fashions him a gorgeous plumage, so that he surpasses all in splendour. But when thus exalted he became so insufferably arrogant and domineering that the birds beg to be relieved of him, and Nature obligingly reduces him to his former hideousness. A considerable part of the poem is taken up with a panegyric of the house of Douglas.

Contemporary with Henryson was HENRY THE MINSTREL

(often referred to as Blind Harry). Almost the only thing known about him is the statement given by John Maior (one of the teachers of Buchanan) who says that Henry was living "in the time of my infancy" (or between 1450 and 1460), that he was blind from his birth, and that he composed the Book of William Wallace, and travelled about the country reciting his poetry to knights and nobles, who provided him with the means of subsistence—"of which he was well worthy," Maior adds. Records show that gratuities were occasionally bestowed upon him from the royal treasury, the latest of these entries being in 1492.

Henry may have undertaken this poem to supplement the omission of Barbour, the plan of whose work did not include that period of the struggle in which Wallace was the chief figure; or it may have been that as a wandering minstrel he found that the exploits attributed to Wallace appealed more strongly to popular sentiment than those of Bruce. He says that he procured the material for his poem from a Latin history written by Master John Blair, Wallace's friend and chaplain, which is not impossible, though no such book is known to exist, nor is anything known of John Blair. If his statement be true, it is highly probable that he supplemented Blair's narrative with many floating traditions, some of which are historically impossible, and most are grossly exaggerated. In two hundred years a popular myth had grown up about the great champion, and Henry's Wallace is a very different personage from the steadfast magnanimous Wallace of history. Henry's Wallace is a kind of gigantic patriotic ogre, of superhuman strength and ferocity, mowing down troops with his single arm, mutilating prisoners, and ever thirsting for "the byrnand Sothroun blude;" and it is

to be regretted that the popular estimate of one of the most heroic figures in history has been so largely derived from this distorted conception. But as an outburst of intense patriotism, and a recital of stirring adventures, the poem has much merit, and has enjoyed unbroken popularity from the time of its composition.

The authorship of this poem has been recently questioned on the grounds that a beggar, born blind, in Scotland in the fifteenth century could not have had that familiarity with the romancers and with Chaucer, which the *Wallace* shows, nor the knowledge of Latin which it implies. The poet's name is nowhere mentioned in the book, nor is there any allusion to his blindness. The question is still unsettled.

Nor was the chivalry romance unrepresented in Scottish literature. Poems or fragments of poems dealing with themes from the legends of Alexander and Arthur have been preserved; and Wyntoun expressly praises a poet of the name of Huchown (rather hastily assumed to have been a Scot) as the author of romances of Arthur and Gawayn, and of the *Pistill of Susan* (the story of Susanna and the Elders). A poem in alliterative verse bearing this title is still extant. Some ascribe to Huchown the Alliterative *Morte Arthure*, and some the *Awntyrs of Arthure* and the fine metrical romance usually known as *Gawayne and the Green Knight;* but the question is still unsettled. These poems, in the form in which we now have them, are not in the Scottish dialect, nor do they show any Scottish characteristics; and the great differences in style and poetic power are scarcely consistent with identical authorship. Dunbar also mentions a Clerk of Tranent, otherwise unknown, who wrote a Gawayn romance. Of the Charlemagne cycle the only poem discovered is that here repro-

duced; and it will be seen that the poet's treatment of his subject is free from the extravagant invention and fantastic style which characterise most of these singular productions.

We may complete this slight sketch of the most important poets of the Scottish literary period whose works are extant, by the names of Dunbar, Douglas, and Lyndsay, who bring us down to the Reformation.

By this time the language had differentiated itself into two registers. The scholarly poets, not content with showing their learning by an affluence of classical allusions, had begun to enrich their speech by a lavish introduction of Latinisms; and such "aureate" terms as "celicall," "redymyte," "sempiterne," "mellifluate," were thought to be the *cachet* of the scholar, and the proper vesture of lofty poesy. At the same time the vernacular speech of daily life was considered the fitting dress of light, satirical, or ludicrous pieces; and in the latter were introduced an amazing number of quaint, facetious, or vituperative terms, in which the popular speech showed a fecundity and pungency perhaps unexampled.

A master of both these forms, and perhaps the most versatile genius that Scotland has produced, was WILLIAM DUNBAR. This poet, the scion of an ancient and illustrious Scottish house, whose head was the Earl of March, was born about 1460. He was destined for the Church, and was educated at the University of St. Andrews, where he took the Bachelor's and Master's degrees. After this he entered the Franciscan order, and travelled extensively in England and France as a wandering preacher, but did not take the final vows, and afterwards discarded the habit. Returning to Scotland, he was attached to the court of James IV., whose marriage with Margaret Tudor he has celebrated in his allegorical poem, *The Thrissill and The Rois.*

Dunbar took priest's orders, and was exceedingly anxious to obtain a benefice; but this was never given him, while he saw, to his chagrin and indignation, unworthy persons exalted to high positions in the Church. James would not let him go, but testified his regard by gifts and pensions, not on a very liberal scale. After the death of James at Flodden we hear nothing further of Dunbar, and it is to be feared that he died in poverty and neglect.

Dunbar possessed a highly sensitive nature, which is reflected in his poems. At times he is gay, full of fun and almost boisterous merriment, and again plunged into the deepest melancholy, oppressed by the thoughts of approaching old age and inevitable death.

Setting aside the merely occasional pieces in which he throws into light but often graceful and ingenious verse some trifling incident or scandal of the court, Dunbar's poems may be divided into three classes, the allegorical, moral, and satirical.

His principal allegoric poem is *The Golden Terge*, in which he represents himself as brought before the court of Cupid, where lovely ladies bend their bows at him, but Reason, with a golden targe, or shield, screens him from their shafts. In the *Thrissill and the Rois*, which is, strictly speaking, figurative rather than allegorical, Nature is shown summoning all beasts, birds, and plants before her. She crowns the Lion king of beasts, the Eagle king of birds, and selecting the Scottish Thistle with his formidable bush of spears to be the monarch of plants, crowns him with "radiant rubies," and gives him the peerless "Rose of two colours" (the blood of York and of Lancaster mingling in Margaret Tudor) to be his queen. There is nothing in these two poems of the starch pedantry which is the weakness of allegory: they are full of life, melody, and beauty.

Dunbar's moral poems reflect the serious side of his character, and have an earnestness and sincerity which show that they sprang from real and deep feeling. In his satirical pieces, on the other hand, he gives a free rein to his wit and extraordinary and fantastic imagination. In his *Fenzeit Freir of Tungland* he commemorates with great glee the misadventure of one John Damian, an Italian friar and arch-quack, who pretending to be an adept in alchymy, had ingratiated himself with the King, who gave him the rich abbey of Tungland. Damian made himself a pair of wings and undertook to fly from the battlements of Stirling Castle to the coast of France, but fell and broke his leg. Dunbar sketches, in fantastic style, his earlier career of imposture, and then narrates his adventures in the air. The *Dance of the Seven Deadly Sins*, performed before Satan in Hell, has the weird grotesqueness of a nightmare. In his *Flyting*, or jocular scolding-match with his friend Walter Kennedy, the two poets illustrate the extraordinary richness of the vernacular tongue in grotesque scurrility, and their own ingenuity in metrical construction. His slighter occasional pieces have all the same light and easy touch, surprising facility in handling difficult metres, and an almost unerring skill in phrasing. The poems of his later years show a more serious colouring. In his *Lament for the Makaris* he enumerates poets of time past, and those of his own time who have departed this life, and concludes with the solemn reflection that his own day is rapidly nearing its close.

The range of Dunbar's genius must be still further extended if he be, as is generally supposed, the author of that admirable story in verse, *The Freiris of Berwick*. For vivacity, humour, neatness, and perfect literary skill, this poem will bear comparison with Chaucer's best work in the same style.

Of Walter Kennedy, Dunbar's antagonist in the *Flyting* previously mentioned, we know very little, though he had a high reputation in his day. He was a scion of the powerful western family of the Kennedies of Carrick, and from allusions in the poem, seems to have been a man of property. He is supposed to have been born about 1460. He was a Master of Arts of Glasgow University, and is highly spoken of by Dunbar, Douglas, and Lyndsay. He is mentioned as living by Douglas in 1501, and said by Dunbar in his *Lament for the Makaris*, written about 1506, to be then lying at the point of death. Beside his contributions to the *Flyting*, nothing from his pen remains but a few short poems of a moral and religious character.

Gawin Douglas was the third son of the great Archibald, Earl of Angus, called "Bell the Cat," and was born about 1475. He was destined for the Church, and took the Master's degree at St. Andrews. His high lineage opened a rapid road to promotion. He early showed distinguished ability as a poet, and wrote in 1501 his *Palice of Honour*, afterwards followed by *Kyng Hart*, and a translation from Ovid. In 1512 he began his translation of Vergil's *Aeneid*, which he finished only two months before the great disaster of Flodden. This battle, in which his two elder brothers fell on the field, drew the poet from his studies and plunged him into the whirlpool of political affairs.

The widowed queen Margaret, who had her brother's temperament, soon cast eyes of affection on the young Earl of Angus, the poet's nephew, and married him before the year was over. Gawin became now a power in the State, was entrusted with the Great Seal of the kingdom, and saw a brilliant career opening before him. At the same time he was

nominated by the queen to the archbishopric of St. Andrews, the primacy of Scotland; but there were other claimants who maintained their cause by force of arms, and Douglas, after an energetic contest, had to yield. In partial compensation he was made Bishop of Dunkeld; but here also he met with opposition, and even suffered imprisonment before he could obtain possession of his bishopric.

The queen soon tired of her husband, Angus, and transferred her affections to the Regent, Albany, who deprived Douglas of his bishopric and other preferments. Douglas was then in London, whither he had gone in the hope of securing the support of Henry VIII. for Angus against Albany. In this he was unsuccessful, and to crown his misfortunes, Angus gave up the contest and submitted to the Regent. To return to Scotland was now impossible; so the poet remained in London, solacing himself with the company of men of letters. Here he was stricken with the plague, and died in 1522.

The *Palice of Honour* and *Kyng Hart* are both allegorical works. The former is a panegyric of illustrious men of antiquity, and the latter an allegory or fable of human life. The former is rather overloaded with the display of classical reading; and both, while showing undoubted talent and skill in the technique of versification, must be classed as academic compositions.

The version of the *Æneid* is by far Douglas's most important work. As the first metrical translation of the great Latin poet into English, it would have a title to respect; but it is in itself an admirable production, being not only correct, but graphic, fluent, and spirited, and altogether a remarkable performance for the time. To each of the books he appended

an original prologue of considerable length, which are perhaps the best of all his work. Especially the prologues to the seventh and twelfth books, one describing a Scottish winter, and the other a morning in May, have won the admiration of all critics for the truth, vividness, and beauty of the descriptions.

Sir David Lyndsay was born in Fife or East Lothian about 1490, and studied at St. Andrews. While yet young he was attached to the court as the special guardian and companion of the infant prince, afterwards James V., and James ever after regarded him with confidence and affection. During the regencies of Angus and Albany Lyndsay was removed from the court, and retiring to his estates devoted his time to recording, in a poem called the *Dreme*, his reflections on the leading men of the time and their misgovernment of the country. When James, by a bold stroke, seized the reins of government into his own hands, he recalled Lyndsay, whom he made a knight, and raised to the high dignity of Lyon King of Arms, or Chief Herald of Scotland.

In 1530, Lyndsay, who was now in a position to give open expression to his thoughts, wrote the *Testament and Complaynt of the Papyngo*. The King's favorite "papyngo" (popinjay or parrot) having accidentally received a mortal wound, sends her last messages and monitions to the King and leading personages. The poet boldly points out the abuses of the time, and does not even spare from his satire the clergy, their ambition, arrogance, and rapacity.

Lyndsay was also employed on several diplomatic missions, one of which was to arrange for the marriage of James with a French princess. The bride of James's choice was Madeleine, daughter of Francis I. But this fragile daughter of the Lily

died after a few weeks of wedded life, and Lyndsay deplored her untimely fate in a tender elegy.

His next and most important work was *Ane Satyre of the Thrie Estaitis*, a dramatic poem or interlude performed at Linlithgow before the King and court at the feast of the Epiphany, 1539–40. It is of great length and took no less than nine hours for its representation, intervals being left at suitable points. This, the earliest specimen of the Scottish drama extant, is highly interesting from all points of view. The abuses of the time are clearly and vigorously set forth, and no classes are spared. Under "Rex Humanitas" James could easily recognize himself, and see his own frailties as in a mirror; and no doubt the public had no difficulty in detecting many others under the thin veil of allegory. The boldness and causticity with which he attacks the corruptions of the clergy, are surprising, and would probably have been ventured on by no man less strongly intrenched in the King's favour. Although he assails the abuses rather than the doctrines of the Church, we can feel the spirit of the Reformation just ready to burst forth. The drama is enlivened by various facetious episodes to amuse the spectators.

In 1546 the first crisis in the Reformation which had been secretly maturing in men's minds, occurred in the burning for heresy of George Wishart, promptly avenged by the assassination of the cruel and haughty Cardinal Beatoun. On this event Lyndsay wrote his *Tragedie of the Cardinall*, in which his sympathy with the Reforming party is obvious.

In 1550 Lyndsay wrote his *Historie of Squyer Meldrum*, reciting in verse the romantic adventures of a sort of knight-errant of his own time.

In 1553 he finished his last work, *The Monarche*, a long poem in the form of a dialogue between Experience and a

Courtier, "on the miserable state of the world." As the title indicates, it is in a vein of moral and philosophical reflection. Other shorter pieces of a satirical character were also written at various times. Lyndsay died in April 1555.

Although Lyndsay never, so far as we can see, formally attached himself to the party of the Reformers, his bold censure and biting satire rendered great service to the Reformation, and he enjoyed a wide and lasting popularity.

THE TAILL OF RAUF COILYEAR.

The humorous metrical romance of *Rauf Coilȝear* seems to have enjoyed a high popularity in Scotland about the beginning of the sixteenth century. Dunbar, complaining to James IV. (about 1500) that he is persistently neglected, while his sovereign's favours are lavished on people of no birth or merit, but pushing and self-assertive, says—

> "Quhen servit is all uthir man,
> Gentill and sempill off euery clan,
> Kyne of Rauf Coilȝear, and Johne the Reif,
> Na thing I get, nor conqueis can." (*To the King*, 31–34)

So Gawin Douglas, in his *Palice of Honour* (1501) places Rauf Coilȝear with other famous personages of romance and tradition whom the poet sees in the glass of Venus:

> "I saw Raf Coilȝear with his thrawin brow,
> Crabbit Johne the Reif, and auld Cowkeywis sow." (I, 65)

It is to be noted, however, that in neither of these passages is there direct reference to any particular poem or narrative; and Rauf Coilȝear, like Robin Hood (also mentioned by Douglas) might have been the hero of various popular traditions. But in the *Complaynt of Scotland* (about 1549) there is a direct allusion to an extant poem or tale bearing this name. Among the tales that the shepherds tell, "some in prose and some in verse," are mentioned, "the tayl of Syr

Euan, Arthours Knycht, Rauf Collȝear . . . . Gauen and Gollogras . . . . Robene Hude and Lytil Johne."

But, though long deservedly popular, this romance seems to have fallen into neglect. No manuscript of it is extant. It was included, it is true, in the Asloan MS. (written about 1515) as appears from the table of contents, but the leaves containing it are lost. At the revival of interest in the early Scottish literature, toward the close of the eighteenth century, these references seem to have been all that was known of it.

In 1821 a single copy of the poem was discovered in the Advocates' Library in Edinburgh, and it still remains unique. It is a pamphlet of sixteen leaves, printed by Robert Lekpreuik at St. Andrews, in 1572, and bears the title:

"Heir beginnis the taill of Rauf Coilȝear how he harbreit King Charlis,"

and ends with the colophon:

"Imprentit at Sanctandrois be Robert Lekpreuik. Anno 1572."

As this is at present the only authority for the text, it is fortunate that it is remarkably free from errors.

Rauf Coilȝear was included in Laing's *Select Remains of Ancient Popular and Romance Poetry*, published in 1822, and republished by John Small in 1885. It was edited by S. J. H. Herrtage for the Early English Text Society as Part VI. of the English Charlemagne Romances, issued in 1882. In 1892–97 it was included in a collection of Scottish Alliterative Poems, edited, with notes and glossary, by F. J. Amours, and published by the Scottish Text Society; and in 1894 the text, with an introduction (in German) by Dr. M. Tonndorf appeared at Berlin.

This poem, which seems to be the solitary English metrical

romance of the Charlemagne cycle, holds an intermediate place between the chivalry-romance and the humorous folk-tale. Like the former it is told with great gravity, and in a careful and elaborate versification; and like the latter it is simple, direct, and graphic in narration, and flavoured with a quiet humour which is unknown to the chivalry-romance.

As in others of these metrical romances, the story comprises two adventures, which have a more artistic connection than is usually the case. The story, in brief, is as follows:—

Two days before the great Yule festival, the Emperor, Charles the Great, returning to Paris with a retinue of nobles and knights from a pilgrimage to St. Thomas of Canterbury, is overtaken by a violent storm. The company are scattered, and the King finds himself alone in the mountains, ignorant of the way, and night rapidly drawing near. In this strait he fortunately falls in with a countryman leading a horse, who, though somewhat suspicious of the King, whom he does not know, consents to guide him to his own house in the mountains and there to lodge him for the night, and tells him that he is called Rauf Coilȝear, or Ralph the charcoal-burner. Arriving at Rauf's house, the King finds not only warmth and shelter, but most hospitable, and indeed sumptuous entertainment from Rauf and his wife Gillian. But the collier, ignorant of his guest's rank, and punctilious on points of etiquette, undertakes to teach him good manners in rather violent fashion, to which the King very meekly submits.

In the morning Charles departs early, first offering payment for his entertainment, which brings him another rebuke from the collier for his utter ignorance of good breeding. The King then—who has already told Rauf that his name is Wymond, and that he is an officer of the court in the service

of the queen—urges Rauf to come the next day to the court with his merchandise, and to be sure to ask for Wymond of the Wardrobe; and this the collier, after some persuasion, promises to do.

Returning to Paris, the King is met by Rolland and Oliver who with a great company, have been hunting for him all night; and he is escorted with much rejoicing to Paris. Mindful of his agreement with Rauf, on Yule morning Charles sends Sir Rolland to watch the ways, and to bring to him any man whom he may find travelling to the city before noon. Early the same morning, the collier, despite the warnings of his wife, who had a shrewd suspicion that Wymond was a more considerable person than he pretended, and feared that her husband might get into trouble—loads his horse with coal and takes the road to Paris. Emerging from the forest, Rauf is halted by Rolland, who bids him lay all other business aside and come at once to the King. The collier plumply refuses: he is going to the court to meet Wymond, but he will go at his own time and pleasure; and offers to fight Rolland then and there. Rolland counsels peace, and, after some debate, being convinced of Rauf's good faith, he lets him pass, but not until the two have agreed to meet at the same spot the next morning, to fight the quarrel out.

Rauf goes to the court, is stopped by the porter at the gate, but let in by Rolland's order, and pushes his way into the banqueting hall, where, to his alarm, he recognizes Wymond in the King. His apprehensions increase when Charles tells his adventure, and how he had been rebuked and buffeted by the collier. The lords cry out to hang Rauf; but the King says God forbid that such should be his gratitude to the man who saved his life: on the contrary, he shall be made a knight; which is done on the spot.

On the next morning Sir Rauf, in a gay suit of armour, sets out to keep his tryst with Rolland. At the appointed place he meets a knight on a camel, whom, supposing him to be his adversary, he attacks fiercely. They fight for some time, when Rolland himself appears and Rauf's unknown antagonist is discovered to be a Saracen, Magog by name, who is bringing the King a defiance from the Khan of Tartary. Magog offers to fight both the Christians at once, but is persuaded by Rolland to renounce his heathendom and become a Christian.

Upon this happy conclusion the three return to the King: Magog is baptized by the name of Gawteir, and wedded to the duchess Jane of Anjou, and Sir Rauf, for his prowess, is made Marshal of France. He afterwards, in memory of his good fortune, founds, at the place where he met the King, a free hostelry for all travelers.

The immediate source of the first adventure has not been pointed out, and it is probably the poet's own variation of an old theme. The adventures of a prince in disguise or unrecognized form the subject of many stories of English, continental, and oriental origin. The two tales in the Percy collection called *The Miller of Mansfield*, and *John the Reeve*, have the nearest resemblance to it. The incidents of the former are these:

King Henry, after a day's hunting in Sherwood forest, loses his way in the woods. While wandering about, he meets a miller of whom he asks help. The miller suspects him to be an outlawed thief, but is at last persuaded to take him to his own house, where he entertains him with his best, including venison stolen from the King's forest. The next morning the nobles, who have been seeking the King, find him at the miller's.

The miller is frightened on discovering the quality of his guest, but the King makes him a knight. In the second part the King sends for the miller and his son to come to the court at Westminster, where their rustic behaviour gives rise to much mirth.

As this poem, in the form in which we now have it, is evidently, as language and versification show, not earlier than the seventeenth century, it could not have been the origin of *Rauf Coilȝear*.

John the Reeve, a much older poem, is associated, as we have seen, with *Rauf Coilȝear* by both Dunbar and Douglas, and the two traditional heroes seem to have enjoyed a simultaneous popularity. The incidents are as follows:

King Edward I., accompanied by a bishop and an earl, while out hawking, loses his way. They fall in with a carl on horseback, who is with difficulty persuaded to give them assistance; but at last takes them to his house, where they are welcomed by the carl's wife, and entertained first with poor fare, and afterwards sumptuously. On the King's return to Windsor he sends for John the Reeve (for so the carl was called) who comes, but is denied admission by the porter. The earl, however, espies him, and on his telling the King, John is admitted, and recognizes in the monarch his former guest. The King thanks him for his hospitality, makes him a knight, and assigns him a hundred pounds of yearly fee. On his return Sir John keeps ever after open house to all comers.

The incidents, it will be seen, are nearer to those in our text than those of the *Miller of Mansfield*. The measure is a simple six-line stanza in *rime couée*, slightly alliterated. The language (as we have it in the Percy MS.) is midland, and much later than that of *Rauf Coilȝear*. If originally Scot-

tish—which is unlikely, for a Scottish poet would hardly have represented Edward I. in a gracious light—it has been much changed by the scribes.

Several other ballads in the Percy collection and elsewhere treat of the meeting of a King, disguised or unrecognized, with a churl or peasant, and the rude behaviour of the latter, such as "King Edward and the Hermit," "James I. and the Tinker," "William III. and the Forester," "King Edward and the Shepherd," "Edward IV. and the Tanner of Tamworth." Tonndorf also mentions, in German literature, *Der hartgeschmiedete Landgraf, Landgraf Moritz von Hessen und der Soldat, Landgraf Philips und die Bauersfrau, Brot und Salz segnet Gott;* all in the *Deutsche Sagen* of the Brothers Grimm. The tradition of Alfred in disguise in the herdsman's cottage, and rebuked by the good woman, is but another variation of this antique theme; and one still more ancient is furnished by the returned Odysseus.

The second adventure has also nothing new. In Malory's *Morte Darthur*, Sir Tristram overcomes the Saracen knight Sir Palomides, who volunteers to become a Christian; and in *Ferumbras* Oliver vanquishes and converts the heathen hero. The nearest resemblance is in the romance of *Otuel* (about 1330) where Roland fights the Saracen Otuel, and the issue of the combat is still in doubt when Roland urges his brave adversary to embrace Christianity, and promises him the King's daughter Belecent in marriage, which offer Otuel accepts.

The literary skill of our author is shown by the natural and artistic manner in which he connects the two adventures. In these junctures the old romancers were apt to be clumsy, as for instance in the *Awntyrs of Arthure.*

The date of composition of the poem cannot be precisely determined. The language is that of the latter half of the fifteenth century. The passage from Dunbar already cited, if referring, as is probable, to this poem, shows it to have been popular as early as 1500. The German editor, Dr. Tonndorf, endeavours to fix the date by the following process of reasoning. In lines 930–936 occur the words:

> "The gentill duches, Dame Jane, that clamis be her kin
> Angeos and vther landis, with mony riche toun . . . .
> In all France is nane sa fair
> Als scho is, appeirand air
> To twa douchereis."

Tonndorf argues that as Anjou was erected into a duchy by John the Good in 1356, and reunited to the crown by Louis XI. in 1481, the time of composition must fall between these two dates, or shortly after the latter; and he inclines to date it 1484–5. But no heiress Jane (even had Anjou not been a male fief) is discoverable in the ducal line. The succession runs in the direct male line from Louis I., the first duke, to his grandson Louis III., who, having no male issue, left the duchy to his brother René, titular King of Naples. René dying in 1480 without a male heir, bequeathed Anjou to his younger brother, Charles VIII. of Maine, with the provision that in case of his death without male issue, it should pass to his nephew the King of France. This was actually the case: Charles died without heirs in 1481, and Louis XI. reunited the duchy to the crown, as was said before. All this Dr. Tonndorf admits; but he imagines that Jeanne de Laval, the childless widow of René, *may* have put in some claim on the death of Charles, even if nothing of the sort appears in the records. But Jeanne, far from being "heir apparent," had

not the shadow of a claim to the duchy; for if a female could have inherited, René's heir would have been his eldest daughter Yolande, Duchess of Lorraine and Bar, who survived her father. Far from protesting against René's bequest of Anjou, Jeanne made oath to his will. Tonndorf's conjecture is therefore altogether unsubstantial. The fact is that it is idle to seek historical data from a poet who makes Charlemagne go on a pilgrimage to the tomb of Thomas à Beket.

The place of production cannot be certainly determined. Dr. Tonndorf assigns it to the south of Scotland, and in this he may well be right; but his criteria are by no means decisive. These are, (1) the use of *into* for *in;* (2) the rarity of the use of *till* for *to;* (3) the careful distinction between the pres. part. in *-and* and the verbal noun in *-ing*. But all these criteria are found in the contemporary poet Holland, who wrote, as we know, in Moray in the far north.

No clew to the authorship is known to exist. From the slight infusion of the religious element so intrusively prominent in some of these romances, as for instance the *Awntyrs*, one might incline to think it the composition of a layman. The somewhat ludicrous picture of the thirty convents of priests in full canonicals marching behind Bishop Turpine, all "preichand of prophecie in processioun," seems rather to indicate the lay mind.

Tonndorf has taken much pains to prove, by a minute examination of language and versification, that the author of *Rauf Coilȝear* was not the author of either *Golagros and Gawane*, the *Awntyrs of Arthure*, or the *Pistill of Susan*. It was almost a work of supererogation, as vocabulary, phrasing, and construction are conspicuously different. But even without this evidence, it is easy to see that they are not

from the same hand. The author of *Rauf Coilȝear* has an ease and directness, a mastery of his materials, and an artistic sense, beside which the others seem stiff and mechanical.

Whoever the author was, he was a man of no mean literary gifts. The narrative is vivid and dramatic, and told with ease, simplicity and fluency. He says all that is necessary for his effect, and no more, with neither the crowding tumultuousness of the alliterative *Morte Arthure*, nor the smooth and languid dilution of *Clariodus*. There are but few of those expletive phrases, "suthly to say," "in leid is nocht to layne," etc., with which the old romancers so often help out a halting line. The skilful construction of the story, and the simple gravity and good faith with which it is told, show the literary artist. Rauf himself is a character worthy of Scott, and far more real and lifelike than his Friar Tuck. In all the extant early Scottish poetry we find no piece of humorous narrative to equal it, except the *Freiris of Berwick*.

If we consider English literature as a whole, we might say that this poem belongs to that movement of reaction in which popular themes and natural character began to take the place of the pompous, sometimes stiff, and always rather unreal poetry of the court and cloister. When the iron rigidity of feudalism had begun to soften and take more gracious shape; when the ideal knight was no longer a ferocious wild beast, like William de Belesme or Thomas de Couci; where the ideal of chivalry arose, adding to courage, the soldier's virtue, honour, or a noble regard for one's self, and courtesy, or a noble regard for others—the canons of the new faith were recorded in the chivalry romances. Arthur and his knights of the Round Table, Charlemagne and his Paladins, and other legendary heroes, were depicted as ideal personages, of more

than human strength, prowess, fortitude and magnanimity. In process of time men began to weary of these phantoms, and to desire something more natural and human. But in dealing with Scottish literature as a thing apart, we must modify this statement. Scottish literature, from Barbour down, had planted itself on the realities of life, and made few excursions into the realm of fantasy, except in the didactic allegory. But little, so far as we can see, was produced in Scotland corresponding to those fanciful chivalry romances such as the alliterative *Morte Arthure*, *Gawayne*, etc., whose home seems to have been in Cumberland or Lancashire.

For this difference we may assign two reasons. First, owing to the greater poverty of Scotland, chivalry was not surrounded with the pomp and fantastic magnificence that it assumed in England. Secondly, the sturdy practical character of the Lowland Scots was not favourable to dalliance in the enchanted lands of faery, with beings as unsubstantial as dreams.

Again, the chivalry romances usually treat knights and nobles as a class apart, actuated by motives and contemplating ideals which the churl cannot comprehend. "The cherle has doon a cherles dede," says the contemptuous lady in the *Sompnoures Tale*, implying that Thomas had behaved according to the ethics and decencies of his order, and was therefore not censurable. But such a distinction was unknown in Scotland. There was little or no distinctly aristocratic literature, such as were the chivalry romances. There was no proletariat. As a rule, every native Scot claimed kindred with some noble family or clan, and the claim was willingly allowed. Like the Catalan, every Johnstone or McDonald was "tan hidalgo como el rey, pero no tan rico." No

insuperable barrier interposed to hinder the poorest Scot from rising to distinction through his merits or good fortune. Here Rauf, the hard-headed and hard-fisted collier, predominates over royalty and knighthood. He teaches Charlemagne a lesson in courtesy; does not yield an inch to Rolland, though he pays the due respect to his knightly rank; bears his honours of knighthood well and worshipfully, and by his chivalrous conduct, quite as much as by his strength of arm, worthily attains high dignity, which we may be sure he will never disgrace. The Miller of Mansfield is, and remains, a churl, for he was knighted in mockery: Rauf receives the order "for his courtasie."

While the first adventure is humorous, there is nothing ludicrous in the second. Rauf's combat with the Saracen is as serious, and his bearing as gallant as if he were Gawayn himself; and indeed had it been otherwise, the implied moral of the poem would have been lost—the moral that courage and courtesy, not rank or fortune, make the true knight.

For this reason the present editor thinks Brandl[1] in error when he treats the second adventure of the poem as a burlesque on the chivalry romances, as if it were another *Sir Thopas* (a burlesque of the form) or *Turnament of Totenham* (a burlesque of the substance). That critic's recollection of the poem, however, must have been confused, as he makes Rauf meet King Arthur at the Terne Wathelyne, instead of Charlemagne near Paris; and speaks of his "boxing with the porter," and outshining Rolland at court, of all which there is no word in the text.

[1] In Paul's *Grundriss f. German. Philol.*, II. 714.

LANGUAGE.

The Lowland Scottish language, though now degenerated into a number of local *patois*, capable, it is true, of much tenderness and pathos when handled by a master, but still rude, and essentially the dialect of peasants—was once a noble and cultivated literary speech, fully equal in dignity, power, and grace to the language of the south, and with quite as good a right to call itself "English." Indeed, we may say with a better right, for "English" meaning "the speech of the Angles," the early Scottish was more thoroughly Anglian than the dialects spoken south of the Humber, and was universally and rightly called "Inglis" by its speakers and writers.

Though Scotland, at the beginnings of recorded history, was occupied by Keltic races, yet the powerful Anglian people, at an early date after the invasion of Britain, extended their sway over the southern border, and at the beginning of the seventh century were occupying Lothian, or the territory south of the Forth, near which river their King, Edwin of Northumbria, about 626, built the frontier stronghold Edinburgh, "Edwin's town," which perpetuates his name. Lothian was then an integral part of Northumbria, and its people were Angles, with a considerable infusion of Norsemen. The later history of Lothian is of special importance, not only because it was a piece of England annexed to Scotland, but because, in the course of time, it virtually and politically became Scotland. The story, in brief, is this:—

About the middle of the ninth century the Keltic peoples of Scotland were united under one monarch who called himself King of the Scots. About 970, Edgar, King of the

English, ceded Lothian to the Scottish King Kenneth III. (and a grant to Kenneth's successor extended the boundary to the Tweed), under certain conditions, one of which was that the people should retain their Englishry—that is, their Anglian laws and language. So it was for some time a matter of dispute whether Lothian was an integral part of the Scottish kingdom, or a fief held under the English crown. William the Conqueror forced the Scottish King Malcolm Canmore to do homage for Lothian, and several of Malcolm's successors did the same, but reluctantly and under protest, until the war of independence, when the matter was settled by the treaty of Northampton in 1328.

Thus though Scotland proper remained politically a Keltic monarchy, preserving its original laws, customs, and speech, the Lowlands were recognized as an English land, and retained their English laws and language. About the latter part of the eleventh century the Angle-speech of Northumbria began to supersede the Gaelic as the speech of the court and the laws. The principal cause of this change was the transformation which the Scottish monarchy itself underwent. Malcolm Canmore, son of King Duncan by a Northumbrian lady, was half an Angle by birth, and more than half by predilection. While a fugitive from the power of Macbeth, who had seized the throne,[1] he had found an asylum at the court of Edward the Confessor (or, at all events, in England) where he saw an order, dignity, and refinement unknown in his own semi-barbarous kingdom, and a land governed by fixed and written laws, instead of tribal customs and the

[1] Some writers suppose that the rebellion of Macbeth, Maarmor, or Prince of Moray, was reactionary: a Pictish uprising against the Dalriadic dynasty, and against the Anglicising tendency of the South.

arbitrary pleasure of savage chiefs. He saw great nobles supporting the kingship instead of banding against it, a free parliament (the Witenagemot) taking thought for the welfare of all, and a people who recognized themselves as an organized nation. Immediately after the Conquest, Malcolm, who had regained his crown by the death of Macbeth in 1057, sheltered, and then married, Margaret, granddaughter of Edmund Ironside and sister of Edgar the Ætheling, the lineal heir to the English throne. The character and virtues of this princess were such as to lead to her canonization as a saint; and her influence over her husband and the whole people must have been great. At the same time great numbers of the English of the north fled from the severity of William over the border into Scotland, where they were welcomed by Malcolm and his queen. The royal family was now so identified with the Anglian population, that we are justified in calling Malcolm and his successors English princes; so that when England seemed about to become Norman, Scotland became English. As if to emphasize the fact, Malcolm's children were named Edward, Edmund, Ethelred, Edgar, Alexander, and David, and from the time of his son Edgar, but one King of the Scots bore a Gaelic name. As was natural, the Gaelic portion of the population grew to look upon their kings as aliens with little or no claim to their loyalty or affection, and the kings regarded their Gaelic subjects as turbulent malcontents. A quite remarkable contempt and abhorrence for the Gaels (or "Irish") as semi-savages of barbarous manners, uncouth appearance, and intolerable speech, grew up in the Lowlands, as the literature of more than three centuries abundantly witnesses.

The speech of the Lowlands at this time was, no doubt, very similar to, if not identical with that of Northumbria.

The numbers of Norsemen who, from an early period, settled in Northumbria, Lothian, and on the east coast of Scotland, must have added many Scandinavian words to both divisions of the northern speech, with a marked influence upon the grammar and phonology. It is plain that the Northern dialects, in regard to the levelling of vowels, dropping inflections and consonants, etc., took (whether by imitation or some internal law of change) the path which the Scandinavian tongues took, and that much earlier than did the Southern dialects. But the loss of records and literary monuments leaves us in the dark as to what transformations the Scottish language underwent until late in the fourteenth century,[1] when we find a regular and polished literary Scottish, differing not very greatly from the contemporary Northumbrian. This was now the national language of Scotland, the language of the court and diplomacy, of the parliament, the laws, and the literature. Its resources were developed by poets and prose writers of genius, taste, and culture for about two hundred years.

But during this time it differentiated itself considerably from the English south of the Tweed, where the Midland

[1] No manuscript in the Lowland Scottish has been discovered earlier than 1385. We have the same difficulty with the Northumbrian dialect, where the loss of documents prevents us from bridging the space between the eleventh and fourteenth centuries as we can in the case of the Southern dialects. Forms that we now mark as distinctly Scottish, may once have been common to both regions of the Northern speech. The verses on the Ruthwell Cross in Dumfriesshire prove nothing, as they are a transcript from a Northumbrian poem.

General characteristics of the Northern dialect are: In the verb, *-es* in the pres. ind. pl.; omission of *-en* from the infinitive; no infinitives in *-y* or *-ie;* omission of the prefix *y-* or *i-; -and* as the ending of the pres. participle. In the noun, very few weak pls. in *-en* or *-n;* very few mutation-plurals.

dialect gained the upper hand of the Northern. The hostility to England which was chronic in Scotland long after the war of independence, brought the Scots into close alliance with France. Most educated Scottish youth went to France to study; many Scottish knights and soldiers spent years in the French service; there was a close friendship and constant intercommunication between the two peoples, and thus a multitude of French words, phrases, and constructions entered into the literary language, which became more and more separate from the vernacular or speech of daily life. The latter assimilated many words from the Scandinavian and Gaelic—to which some writers add Pictish, though I am not aware that a Pictish word has been identified.[1]

Toward the time of the Reformation, or the middle of the sixteenth century, when Scotland broke off her ancient alliance with France, and allied herself with England, the literary speech of Scotland begins to assimilate itself to the southern English; and the accession of James VI. to the English throne, and the removal of the court to London, gave a mortal wound to the literary Scottish, which began to be looked upon as a rude and rustic dialect; this tendency being greatly assisted by the universal use of the Genevan, or the Authorized Version of the Bible. The vernacular speech, however, survived in the mouths of men, especially of the peasantry, and in songs, ballads, and humorous poetry; but having no standard, it split up into numerous dialects, and so survives to our own time, much affected by phonetic degradation.

[1] For the reason mentioned in the previous note, it is possible that we may exaggerate the Scandinavian influence in the earlier period. Forms and words that we consider Scandinavian may have been originally Anglian, and the borrowing may have been the other way.

VOCABULARY.

The words occurring in *Rauf Coilȝear* may be divided into three classes :—

1. Those extant in modern southern English unchanged, as *king*, or with only the dialectic difference, as *coillis*.

2. Those which survive only in provincial or other special use, as *fell* (hill), *myrk* (dark), *renk* (lists, tilting-ground, whence "skating-rink").

3. Those which have never existed or no longer exist in customary southern English. These are :—

I. Of Teutonic or Scandinavian origin :

airt, anent, baft, bane, beird, beirn, beliue, bent, benwart, bet, bigging, birny, bland, blin, blonk, bodword, boun, braidit, braithlie, burelie, buskit, busteous, byrd, byre, cant, carll, carp, cleikit, coft, derf, ding, docht, dreichlie, drichtine, fand, fair, ferly, flan, foroutin, forrow, forȝeild, foundis, frane, freik, freuch, gait, ganandest, gane, gar, gedlyng, gestning, girth, graid, graith, grassum, gyde, gyrd, haikit, hecht, hende, huif, hy, hynt, ilk, ithand, ken, kyith, lak, lane, leid, lemit, lent, lesing, liddernes, lyft, mer, neidlingis, onwart, pithis, quemly, raik, renkis, rid, rufe, ruse, schord, seigis, seir, selcouth, sib, speir, sprent, start, stound, sture, swyith, syne, teind, teir, tene, tent, tharth, thourtour, thra, thraly, thrawin, threip, thring, tit, tyne, tyte, vmbekest, vnkend, vnrufe, wane, wary-soun, wayndit, weir, wicht, will (astray), wy, wynning, wythest, ȝaip, ȝair, ȝeid, ȝeme.

II. Of Romance origin are,—

aduertance, bancouris, bellisand, bene, cachit, capill, compeir, cornellis, cussanis, dosouris, dourly, duchepeiris, dule,

durandlie, encheif, fewtir, fleichingis, fusioun, galȝart, gentrise, mait, mat, myster, pane, pauyot, prest, pulanis, rais, renk (course), reuall, reuest, rew, ronsy, saill, senȝeorabill, souerance, sperpellit, stour, succuderus, wassalage.

VOWELS.

The vowels differ to some extent from those in use to the south of the Tweed. The most conspicuous differences are these:—

a takes the place of Mod. Eng. o (OE. ā) in words like *hame* (home) *stane* (stone). These words are also often written with *ai*, as *raid* (rode), *laid* (load).

ai also sometimes replaces Mod. Eng. e (OE. ǣ) as in *quhair* (where), *thair* (there).

ei replaces e in *weill* (well), *heir* (here); *ea* in *ȝeir* (year) *deid* (dead), *greit* (great); ee in *kneillit* (kneeled), *deidis* (deeds), *creip* (creep); i in *geif* (give), *leif* (live); o (OE. ēo) in *leis* (lose).

o before a guttural often corresponds to Mod. Eng. ou, as *bocht* (bought) *socht* (sought), *thocht* (thought).

ow has the sound of ū (oo, ou).

ō (*oi*) had often the sound of u (oo) as is shown by such interchangeable forms as *roiff, rufe; behovit, behufit; rois, ruse;* as well as by the rimes. Whether this was a full u, as in Mod. Eng. *do, move,* or a narrow u, is uncertain.

u frequently replaces Mod. Eng. oo (OE. ō) as in *gude, mure.* It is also written *ui*, as in *buik* (book) *suith* (sooth),

especially in the later texts. This narrow sound resembling French *u*, was probably due to Keltic influence; but the *i* may have been originally inserted to indicate a long vowel, as in *ai*, *ei*, *oi*, and *yi*.

y often corresponds to Mod. Eng. i, as *fyre*, *pryde*. It is sometimes written *yi*, as *swyith*, *blyith*, *kyith*, which is merely an indication of length.

A silent *i* is sometimes inserted to lengthen a preceding *o* (analogous to *a*, *ai*) as *coillis* (coals), *befoir* (before), *rois* (rose). The characters *i* and *y*, are constantly interchanged.

v (in our text) is always initial, whether it represent a vowel or consonant, as *vndo*, *vacant*. So *u* is always medial, as *rufe*, *conuert*.

The subjoined scheme, though imperfect, may be helpful to the student.

VOWELS.

(Originally Short).

Nth. a, W. S. a

before nasals is represented by *a*, as *blan*, *name*, *gang*, *wan* (won), and before other consonants by *a* or *ai*, as *mak*, *taill*, *fair* (go).

a + *g* becomes *aw* in *dawis* (days).

as in the pl. of strong nouns (M.E. *es*) has become -is, as *stanis*. Levelling has reduced other plurals to this form, as *daillis*, *freikis*.

Nth. a, W. S. o

becomes *u* in *durst*.

Nth. a (or > ā), W. S. ea (breaking)

is represented by *a*, as *fall*, *hald*, *ald*, *arme*;

or by *au* in *auld*, *tauld* (*tald* in the rime).
It becomes *ei* in *weild*.

Nth. æ, W. S. æ

becomes *a* or *ai*, as *bak*, *glaid* (glad),
and *e* in *efter*, *hes*.
æ + *g* is represented by *a* or *ay* in *agane*, *agayne*, *day*.

Nth. æ, W. S. ǣ

becomes *ei* in *leird* (taught).

Nth. æ, W. S. a

becomes *a* (with inorganic *l*) in *walkin* (waken).

Nth. æ (+ g) W. S. e (+ g)

becomes *ay* in *playis*.

Nth. æ, W. S. ea

becomes *ai* in *gaif*,
and *e* in *ȝet*.

Nth. æ (+ h) W. S. ea (+ h)

becomes *aw* in *saw*.

Nth. æ (+ h) W. S. i (+ h)

becomes *ich* in *knicht*.

Nth. æ, W. S. i (+ h)

becomes *ai* in *slais* (W. S. *slihð*).

Nth. e, ę, W. S. e, ę

remains for the most part unchanged, as *bed*, *men*, *help*, *anent*, *tell*, *sell*; but at the end of strong past participles it has become *i*, as *chosin*, *haldin*, *knawin*.

It becomes *ei* in *speir* (spear) *weill, feild, meit* (meat), and *a* in the second syllable of *erand.*
The unstressed (or feminine) final *e* makes no syllable.

Nth. ę, W. S. æ, ie, i

remains *e* or becomes *ai* in *gest, gaist* (guest).

Nth. e, W. S. eo

remains *e* in *fer,*
and is represented by *i* (with metathesis) in *bricht.*

Nth. e (+ h), W. S. i (+ h)

becomes *i* + *ch* in *richt.*

Nth. e (+ h), W. S. eo (+ h)

becomes i + ch in *licht.*
becomes e + ch in *fecht.*

Nth. i, W. S. i

remains usually unchanged, as *thing, find, will, win, drink, sit,* or becomes *y* as in *chyld.*
In *leif* (live) it has become *ei,* and *e* in *mekle.*

Nth. o, ǫ, W. S. a

becomes *i* in *hing.*

Nth. o, W. S. o, ǫ

remains usually unchanged, as *hors, God, word, ouir, on, mony ;*
but becomes *a* in *man, land, fra, stand, hand,* and the first syl. of *agane, anent.*
Before *r* it sometimes becomes *u* or *ui,* as *furth, buird.*

Nth. o, W. S. eo

remains *o* in *sword, worthis* (becomes),
and becomes *a* in *warld.*

Nth. o, W. S. ēo

remains *o* in *wox.*

Nth. u, W. S. u, (ū)

remains mostly unchanged, as *full, sum, lufe, burgh.*
Before *nd* it is lengthened and becomes *ou,* as *ground, stound,*
but *o* in *wonder* and *sone* (son).
u + *g* becomes *ou* in *foullis.*

Nth. y, W. S. y

is represented by *i* or *y,* as *win, wyn* (happiness, prosperity),
becomes *e* in *euill,*
and *ei* in *speir* (ask).

Nth. ea, W. S. æ

has become *i* in *togidder.*

Nth. ea, W. S. e

becomes *ei* in *beir* (bear), *steill* (steal).

Nth. ea, W. S. ea (breaking)

becomes *a* in *benwart, inwart, outwart, hard, arme:*
ei in *eird* (country),
and *ai* in *ȝair.*

Nth. ea, W. S. eo

becomes *a* in *hart.*

Nth. ea (e), W. S. ie

becomes *ei* in *geif,*
and *e* in *get, forget.*

Nth. eo, W. S. e

becomes *e* in *self.*

Nth. eo, W. S. ea

becomes *a* in *schame*,

Nth. eo, W. S. eo

becomes *ei* in *eird* (earth),
and *e* in *seuin*.

Nth. eo, W. S. ēo

becomes *e* in *fell*,
and *ei* in *ȝeid*.

Nth. oe, W. S. e (ę)

oe + *g* becomes *ay* in *way*,
and *e* in *wend*.

(Originally Long).

Nth. ā, W. S. ā

remains *a*, or becomes *ai*, as *na*, *tha*, *hale*, *haill*, *hame*, *stane*, *nane*, *mair*, *braid*, *baid*, *raid*, *baith*, *gaist* (ghost); and *ay* in *thay* (those).

The rimes *bad* = *glaid*, *past* = *gaist*, imply that the sound was the same or very similar.

In *lord*, the *ā* has become *o*.

ā + *g* becomes *aw* in *awin*.

Nth. ā, W. S. ǣ

becomes *ai* in *maist*.

Nth. ǣ, W. S. ā

becomes *a* in *sa*, *swa*, *alswa*.

Nth. ǣ, W. S. ǣ

becomes *ei* in *leid*, *leif* (leave), *breid*, *feid*, *heill*, *leird*.
and *o* in *or* (ere).

Nth. ǣ, W. S. ēa

becomes *ei* in *eik*.

Nth. ǣ (+ h), W. S. ēa (+ h)

o (+ *ch* + *t*) in *thocht* (though).

Nth. ē (ǣ), W. S. ǣ

remains *e* in *euir, neuir, ferlie, erand* (with change of *e* to *a* in 2d syllable).
It becomes *ei* in *dreid, leit, deid* (deed)
and *ai* before *r*, as *air, airlie, thair*.
It has become *o* in *ony*, perhaps attracted by *mony*.

Nth. ē (+ g), W. S. ǣ (+ g)

becomes *a* in *ather*.

Nth. ē (+ g), W. S. æ (+ g)

becomes *ai* in *fair*.

Nth. ē, W. S. ē

becomes *ei* in *heir* (here).

Nth. ē, W. S. ēa

before original *g* or *h* remains *e*, as *he* (high), *e* (eye) or becomes *ie*, as *hie* (high), also *heich*.
It becomes *ei* in *ȝeir*.

Nth. ē, W. S. īe (ē)

becomes *ei* in *heir* (hear).
ne(h)st has become *nixt*.

Nth. ē, W. S. ēo

remains *e* in *se* (see)
ai in *nait* (need),
and *ei* in *heir* (here).

Nth. ī, W. S. ī

is usually represented by *y*, as *wyfe, thyne, wyne, lyfe, tyde, fyne, schynand.*
It is written *yi* in *swyith, blyith.*
It becomes *e* in *schene,* and is shortened in *quhill.*

Nth. īe, W. S. ē

becomes *e* in *ȝe.*

Nth. ō (ōe), W. S. ō

remains *o* in *mother, sone* (soon) *do, mot.*
o + *h* becomes *o* + *ch* in *brocht, socht, bocht; eu* + *ch* in *aneuch, leuch,* and *ew* in *anew* (enough, with pl.).
It has become *u* in *behufe, mure, luke, blude, fure, gude,* and *ui* in *buik, suith, forsuith.*

Nth. ū, W. S. ū

becomes *ou* in *toun, doun, hous, boun, thousand, foull* (foul), and *ow* in *bowre, thow, town.*

Nth. ȳ, W. S. ȳ

remains *y* in *fyre, pryde, quhy, kythand,* and is written *yi* in *kyith* (make known).

Nth. ēa, W. S. ēa

becomes *e* in *lesing,*
and *ei* in *deid, eist, eir, breid* (bread).

Nth. ēo, W. S. ēo

becomes *e* in *fre, kne,*
and *ei* in *preist.*

Nth. ēow (īow, ēw), W. S. ēow (ēo)

becomes *ow* in *trow*, and *ȝow* in *ȝow*,
ew in *trew*, *blew*, *knew*,
and *e* in *tre*.

Nth. īo, W. S. ēo

becomes *ei* in *freind*,
and *e* in *deuill* (devil).

Nth. ōe (ē), W. S. ǣ

becomes *ei* in *weid*.

Nth. ōe, W. S. ē

becomes *ei* in *speid*, *seik*, *sweit*, *meit* (meet), *feit*, *feir* (company),
and *e* in *deme*, *grene*, *quemely*.

CONSONANTS.

That the Northern consonants sounded very harsh to a Southern ear in the 14th century, we know from a passage in Trevisa's Higden. "Al the longage of the Northumbres . . . ys so scharp, slyttyng and frotyng (H. *stridet*) . . . that we Southeron men may that longage vnnethe vnderstonde." (*Polychron.* c. 59.) What exactly is meant by "cutting and grating," we do not know; but it is pretty clear that the gutturals were rougher, the aspirates stronger, and that the *r* took the Northumbrian "burr." The aspirated *w* (*wh*) was gutturalized to *qu*, as in *quen* (Mid. *whan*); and this sound seems to have taken a rougher breathing in Scottish, represented by *quh*, as in *quhen*. How far other Scottish consonants

may have differed from their Southern values, we cannot be sure.

The following peculiarities may be noticed:—

b has fallen out from *chalmer* (*chambre*) and *trimland* (*tremblant*).

ch replaces Southern *gh* (from OE. *h*), as *knicht* (knight), *bocht* (bought).

In *squechonis* it represents Fr. *ss* (*escusson*).

d. The substitution of *d* for *t* in such cases of crasis as *layd* (lay it) *dude* (do it, *Henryson*) *beid* (be it, *Dunbar*) *ford* (for it, *Lyndsay*) is singular.

f usually represents Southern *v*(*e*) final, as *lufe* (love) *knaifis* (knaves); also Fr. *v* in *encheif* (*achever*), *engreif* (*engrever*).

g has fallen out from *lenth*, but is inserted inorganically in *cusingis*, *courtingis*.

k has dropped off from *ta* (114. 566) in both cases in the rime. Elsewhere *tak*. *Ma* for *mak* does not occur.

l silent and inorganic is sometimes inserted to lengthen a preceding vowel, as *chalmer* (*chambre*) *walkin* (waken). In *forfaltour* (L. L. *forisfactum*) it may be due to erroneous etymology.

p replaces *b* in *capill* (*caballus*) and *wardrop* (*garderobe*).

quh regularly represents Southern *wh*, as *quhen* (when) *quhip* (whip).

r occurs with metathesis in *empreour*, *grassum* (OE. *gærsum*), *girth* (OE. *griðˇ*) *brest* (burst).

s represents Southern *sh* in *sall*, *suld*, otherwise

sch is the regular representative of Southern *sh*, as in *schame*, *scheild*; also of *ss* in words from the French, as *ischar* (*huissier*) *parische*.

Schill for *chill* (OE. *cȳle*) seems anomalous but is common. As a rule, words which have initial *ce* or *ci* in OE. take *ch*, as *child, chin, chosin, charcoill.*

t represents Southern *d* in the pret. and p. p. of weak verbs, and also in *onwart, benwart, inwart.*

It has dropped out of *cassin.*

t, parasitic and silent, is suffixed to *thocht* (though). This rather singular phenomenon is common in Middle Scottish, as *skaitht* (GG) *baitht* (Dunbar) *furtht, vitht, deitht, stryntht, fyltht,* (*Complaynt of Scot.*) *furtht, baytht* (Pitscottie).

w has replaced *v* (*u*) in *merwell, wassalage.*

ȝ when initial, represents *y*, as *ȝeild*, or *g*, *as ȝet* (gate); when medial, the French *l mouillé*, as *galȝart* (*gaillard*), and so by analogy in *coilȝear.* In *senȝeorabill, nȝ* represents French *gn.* In the compounds *forȝeild* and *forȝet* it may be considered initial. Graphically, it is used for *z* in *Saraȝine.* It never replaces *ch*, as in the Midland, nor *s* as in some Western dialects.

FLEXION.

The regular ending of noun-plurals is in *-is*, as *frostis, wayis.* Plurals with vowel-change are *men, feit.* Unchanged plurals are *hors, pund, conuent, thing;* also *ȝeir* and *nicht* in the phrases *seuin ȝeir, nyne nicht.*

The plural-ending *-is* does not make a syllable.

The genitive sing. ends in *-is*, as *lyfis end.* Uninflected genitives are *rude lufe, husband weid.*

The 2d and 3d pers. sing. of the pres. ind. ends in *-is: thow trowis, he askis.* This ending does not make a syllable (*lyis: wyse,* l. 722). *Sall, may,* and *will* give *thow sall, thow may, thow will;* and *haue, thow hes.* In the pl. the verb has no inflection if the immediate subject be a personal pronoun, as *we haif, ȝe say, thay threip;* but otherwise it ends in *-is,* as *menstrallis playis, thir blonkis that vs beiris.* The separation of the personal pronoun from the verb has the same effect in the 1st pers., as *I dwell and leidis* (l. 50), *I beseik . . . and askis,* (l. 942).

Weak preterits end in *-it,* as *turnit, smylit.*

The following strong preterits have different stem-vowels from those in modern English:

baid, draif, glaid, raid, rais, straid, straik
brest, fand, wan, ȝald
bair, come.
gaif, gat.
fure, leuch, swoir, tuke, wosche, wox.
kest.

Daw and *quake,* originally weak, have taken the strong preterits *dew* and *quoke,* and we have also the strong part. *dawin.*

The 2d pers. of the pret. is like the 1st, as *thow gaif, fand, hecht, outrayd.* Weak prets. and p. participles are sometimes contracted, as *huit* (*huifit*), *graid* (*graithit*), *command* (*commandit*), *threit* (*threipit*), *reuest* (*reuestit*).

Of pret.-pres. and irregular verbs we may notice:

can, pret. *couth*
sall, " *suld*
wait, " *wist,* inf. *wit,* p. p. *wittin.*
will " *wald*
mon. subj. *mot*
tharth.

In the future we find *shall* and *will* distinguished as in modern English. *I sall preif, I will returne; thow sall heir, thow will neuer gif; my lyfe salbe lorne* (where *salbe* is a contraction for *sall be* and *lorne* is p. p. of *leis*), *he will be found.* Exceptions are: *I will forȝet; gif thow thriue sall; gif thay sell sall.*

The imperative pl. resembles the sing. when followed by the pronoun, otherwise it ends in *is: begin we* (l. 130) *mak ȝow baith boun* (l. 882); but *batteris on baldly* (l. 883). And so when the imperative is repeated, as "thai may wele say, '*takis, strikis, and imprisonys!*'" *Law of Armys*, xxxvi. But if another word interpose before the repetition, the inflection may be dropped, as "*gevis audience and draw neir.*" Douglas, *Æn. I. Prol.*

The pres. part. ends in *-and*, as *walkand, telland*, while the verbal noun regularly takes *-ing*, as *stout in stryking* (l. 745). Indications of the confusion between the two forms which was coming in, may be seen in the participles *cumming* (397), *during* (924) and *following* (347). In *fechtine* (l. 60, elsewhere *fechting*) we see an instance of the phonetic degradation which has played such havoc with the later Scotch.

Strong p. participles, when not contracted, end in *-in*, as *chosin, bakin, fundin.* Contracted forms are *tane, gane, farne, lorne*, from *tak, ga, fair, leis.*

The participial ending is wanting in *forȝet* (l. 148).

The infinitive sign is *to*, even before a vowel, as *to abyde;* once *till, till encheif* (l. 316).

The relative pronoun is *that* (*at*, 268). *Quha* is found once, (913). *Quhilk* does not occur.

This has *thir* (ON. *þeir*) for the plural; but *this* in ll. 648, 662, 725.

The indefinite article is *ane;* once *a* (864).

It has not seemed necessary to mark by italics the expansion of the ordinary contractions for *and, that, the,* etc., nor the insertion of *m* or *n* when represented by the tilde, as *cum̄in, wantoũ,* printed *cummin, wantoun.*

METRE AND VERSIFICATION.

The ancient English epic verse before the Norman conquest —the verse of *Beowulf* and of *Byrhtnoth*—was constructed on a design of alliteration and stress, without rime, the predominant type being the long alliterative line of four stresses, with a distinct diæresis dividing it into two short lines of two stresses each. Great liberty was allowed in the use of unstressed syllables; so that the line, while accurately rhythmic, was metrically (or syllabically) irregular. After the Conquest, internal and external influences combined to transform the type, to make the verse more regularly metrical, to make rime an essential part, to use alliteration only as an added grace, or to do away with it altogether. In this general movement we may mark two distinct sequences of transformation, one in the north and one in the south. These we can trace in the poetry of the thirteenth and fourteenth centuries.

The south, as most exposed to Norman and French influences, was the first to give up alliteration. Chaucer's Parson says he is "a Southren man, and can not geste *rum, ram, ruf,*" that is, cannot make alliterative verses. In Laȝamon's *Brut,* at the beginning of the thirteenth century, we find a long poem formed of lines of two-stress design, and so

far resembling the old short line, (or half-line) but more carefully metrical, sometimes ending with rime or assonance, and sometimes alliterating without rime. The romance of *King Horn* (*circ.* 1300) closely resembles the *Brut* in structure, but is more exactly metrical and regularly rimed. The *Ormulum*, written at the beginning of the thirteenth century, is in a strictly metrical verse of "iambic" type, in lines of alternate eights and sevens, but with neither rime nor alliteration. The *Poema Morale* is in the measure of the *Ormulum*, but less strict in metre, and with rime at the end of each long line. The romance of *Havelok*, the *Owl and Nightingale*, and some other poems of the 13th century have a quite modern type of metrical rimed couplets with only incidental alliteration. This was the general drift of Southern versification until, near the close of the fourteenth century, we find the type firmly established in the poetry of Chaucer.

In the north and northwest of England the transformation took a somewhat different course. While the metrical couplet was used, as in the *Cursor Mundi*, there was also a revival in the fourteenth century of the old, long-lined alliterative poetry, with its fierce battle-fire, its piling up of details, tumultuousness of description, and looseness of grammatical construction, as if the images which thronged upon the poet's mind crowded and entangled each other in the struggle for expression. These features characterize *Joseph of Arimathie*, the *Morte Arthure*, *Clannesse*, etc. The chief home of this poetry seems to have been in the northwest, probably Lancashire and Cumberland, and it may have had a psychical connection with the outbreak of patriotic feeling characteristic of the time. It spread also into the Midland, and even into Scotland, where we find Dunbar, a great experimenter in

metre, using it—perhaps its last appearance—in his *Twa Mariit Wemen*, about the beginning of the sixteenth century.

The basis of the long line of our poem may be said to be four (so-called) iambic feet: ∪ —, ∪ —, ∪ —, ∪ —; the sign ∪ indicating an unstressed syllable. But this ∪ might be replaced by two, or even more, light syllables. Hence we may take as a general norm:

To cum | to this pal|ice he preiss | is to preif.

This is a well-known type that runs through all English poetry. Compare—

Ic wylle mīne æþelo eallum gecȳþan.—*Byrhtnoth.*

And þus ærest sæide in Englene londe.—*Lazamon.*

That they with the planet may rest and arise.—*Tusser.*

And starting around me the echoes replied.—*Scott.*

Slight variations were allowable: a short syllable might be omitted, as

Thocht thy body be braissit in that bricht hew;

or the position of the stress altered:

Fairand ouir the feildis full few thair I fand—

and so forth, provided the design was not obscured.

In the time of Edward I. a new metrical form was introduced into English poetry, which attained a wide popularity: the caudate verses as they were called, in which the couplets of the strophe were interrupted by a line or lines with independent rimes, or a group of these closed the stanza, as with a *cauda*, or tail—a scheme borrowed from the Latin hymns of the Church, and perhaps suggested by the responses. At

the north, this species grew greatly into favour, and old romances, such as *King Horn* (originally in short couplets) were re-written in the new form, and others composed in it or translated into it. While spirited, and pleasing in its ingenuity, those who preferred the stately and flowing couplet thought this verse not much better than doggerel. Chaucer has caricatured it in his *Sir Thopas*, which draws from the exasperated Host the cry—

> "Swiche a rym the devel I biteche !
> This may wel be rym dogerel," quod he.

Various experiments were made in combining the alliterative and rhythmical with the rimed and metrical verse.[1] Probably one of the earliest forms is that found in the romance of *Gawayn*. Here the unknown poet has simply cut up his poem, in the unrimed alliterative verse, into unequal blocks of from thirteen to thirty-seven lines, ending each block with a *cauda* consisting of a "bob," followed by four short, two-stressed, alternately riming lines.

The caudate stanza became popular as a way of combining the two systems. Designs were invented of which the main body was in long alliterative freely rhythmical lines, with terminal rimes, to which was appended a *cauda* of short riming lines connected with the preceding with more or less ingenuity. Early in the fourteenth century we find a Midland poem on the Execution of Simon Fraser (cited by Schipper) of this design :—

[1] In point of fact, the two principles—the indigenous, of free rhythm, and the exotic, of strict metre—have contended in English poetry from the thirteenth to the present century ; and most of the apparent anomalies in our versification are due to this fact.

Lysteneþ lordynges, a new songe ichulle bigynne
Of þe traytours of Scotland þat take beþ wyþ gynne.
Men þat loueþ falsnesse and nule neuer blynne,
Sore may him drede þe lyf þat he is ynne.
Ich vnderstonde,
Selde wes he glad
þat neuer wes asad
Of nyþe ant of onde.

The York and Towneley Mysteries contain many experiments in various designs of alliterative riming stanzas. Of these, that of the *Flagellacio* in the Towneley series comes nearest to our text. Here is a specimen :—

For no thyng in this warld dos me more grefe
Then for to here of Crist and of his new lawes ;
To trow that he is Godys son my hart wold all to-clefe,
Though he be neuer so trew both in dedys and in sawes.
Therfor shall he suffre mekill myschefe,
And all the dyscypyls that vnto hym drawes :
For ouer all solace to me is most lefe
The shedyng of cristen bloode, and that all Iury knawes.
I say you,
My knyghtys full swythe
Thare strengthes will thay kyth
And bryng hym be-lyfe :
Lo, where thay com now.

Here the ninth line has two stresses, and the thirteenth three. The play is probably older than *Rauf Coilȝear*.

This type of stanza found its way into Scotland, where it is met with in several poems.

The metrical form of *Rauf Coilȝear* is a regular stanza of thirteen lines, the first eight four-stressed, alliterative, and riming alternately, then an independent ninth line of full length. These nine are followed by a cauda, or "wheel" of

three short (typically two-stressed) lines carrying their own rime, after which a fourth short line gives the response to the ninth, completing the cauda and the stanza. The rime-scheme is

a b a b a b a b | c d d d c.[1]

The long lines are, in general design, the old alliterative line, modified however by the riming construction, which calls for a stress on the rime-syllable. As in the earlier form, the line is in two metrical sections, with, as a rule, two principal stresses in each, the stressed syllable carrying the alliteration. Using the letter *a* for the alliterating syllable, and *x* for the stressed syllable which does not alliterate, we may distinguish three types:—

A *aa* | *ax* or *aa* | *xa*

With ane capill and twa creillis | cuplit abufe
He cachit fra the court | sic was his awin cast

B *ax* | *aa* or *xa* | *aa*

Gangand with laidis | my gouerning to get
To cum to this palice | he preissis to preif

C *aa* | *aa*

Thay past vnto Paris | thay proudest in pane

[1] The same form is found in *Golagros*, the *Awntyrs of Arthure*, the *Howlat*, in Douglas's prologue to bk. viii of his *Aeneid*, in the *Flyting* of Polwarth and Montgomerie, and, with differences, in Dunbar's *Kynd Kittok*, the *Pistill of Susan*, the *Gyre Carling*, and one or two more. A specimen in the Southern dialect occurs in *Rel. Ant.* ii, 7. It lent itself readily to burlesque, as in the *Turnament of Totenham*, in which the long lines are reduced to four. King James, in his *Reulis and Cautelis*, cites a stanza as an example of what he calls "tumbling verse." Now we know from Chaucer, Wyntoun, and others that the free alliterative verse was called "cadence." James's "tumbling verse" is therefore the equivalent of *versus cadentes*. A favourite device with some of these poets was to link each stanza to the preceding by the repetition of some word or phrase.

Of these types A is most frequent, C next, and B is comparatively rare. There are also many lines irregularly alliterated, or entirely without alliteration. Great licence is allowed in the use of unstressed syllables. Compare the lines

> Baith tyde and tyme in all my travale
> Quhair euer thow fyndis me befoir the, thi harberie is tane.

Notwithstanding the irregular appearance of this versification, the rhythm is well-marked and easily caught.

RIMES.

The rimes in this poem are remarkably accurate, most of them being perfect to both eye and ear. So scrupulous is the poet (or the copyist) that he sometimes alters the spelling when the sound is perfect without; thus, *trauale : hale; trauaill : saill.* Occasionally he alters both spelling and sound to fit the rime; thus *coilȝear : thair; coilȝeir : cheir; fewaill : saill; fewall : sall.* The digraph *ea* does not occur except in *coilȝear.*

Self-rimes occur, but rarely. See ll. 70, 303, 454, 805, 831. Weak rimes, such as *fry : quemely; fattest : drest,* are common. Double rimes occur at ll. 377, 709. The plural and verbal endings in *-is* do not make separate syllables.

Taking into account the scrupulous accuracy of the riming, such rimes as *me : be : pardie; fee : be : cumpany; se : hie : he; we : lie,* etc. (which are frequent in Dunbar and other poets) point to an *i* (ee) sound in the final *e* of monosyllables.

Rimes apparently defective are:—

bad : glaid (113); glaid : stad (601). *Glaid* (adj.) elsewhere rimes with *maid : raid* (75). So in other Sc. texts, showing that the vowel is long.

wan : ken : man : than (765) *ken* rimes elsewhere with *men, fen*, etc.

name : lane : plane : fane (311); tane : gane : nane : blame (156).

start : hart : conuert (891). The pronunciation of *-ert* = *-art* is peculiar. We might suspect a Southern influence, but even Holland, who wrote in Moray, uses *hert* and *hart* interchangeably. In the Thornton MS. of AA. we have *quarte : herte : starte*, where Douce MS. has *quert : hert : stert*.

haue : craue : gaif : saue (494). As *gaif* is here the infinitive (for *geif*) it must be a case of exigency.

suppar : coilȝear : bair : thair (181). We might correct *suppar* to *suppair*, as in l. 221.

haist : almaist : past : gaist (830).

deme : sene : bene : clene (675). Dunbar has, in his Welcome to Queen Margaret,

> "Rejoysing from the sone beme,
> Welcum of Scotland to be Quene."

A license like *name : lane; nane : blame*, above.

threip : meit : heip : leip (79). Of course a defective rime.

richt : sicht : knicht : fecht (869); richt : knicht : dicht : hecht (792). The paucity of rimes in -echt probably compelled this.

rid : bed : led : cled (259).

wise : douchereis (929).

ruse : behuse : excuse : dois. See note on l. 80. Dunbar rimes *dois* with *russ* (*ruse*) and *refuss.*

nyse : Parys : clais : wise (428). This must be an imperfect rime, as *ai* was not a diphthong in M. Scottish.

threttis : meit (657) must be a corruption in the text.

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THE TAILL OF RAUF COILYEAR.

Heir beginnis the taill of Rauf Coilyear how he harbreit King Charlis.

In the cheiftyme of Charlis, that chosin chiftane,
Thair fell ane ferlyfull flan within thay fellis wyde,
Quhair Empreouris and Erlis and vther mony ane,
Turnit fra Sanct Thomas befoir the ȝule tyde.
Thay past vnto Paris, thay proudest in pane,
With mony Prelatis and Princis, that was of mekle pryde;
All thay went with the King to his worthy wane,
Ouir the feildis sa fair thay fure be his syde;
All the worthiest went in the morning,
Baith Dukis and Duchepeiris,
Barrounis and Bacheleiris,
Mony stout man steiris
Of town with the King.

And as that Ryall raid ouir the rude mure,
Him betyde ane tempest that tyme, hard I tell;
The wind blew out of the eist stiflie and sture,
The deip durandlie draif in mony deip dell;
Sa feirslie fra the firmament, sa fellounlie it fure,
Thair micht na folk hald na fute on the heich fell.
In point thay war to parische, thay proudest men and pure,
In thay wickit wedderis thair wist nane to dwell.
Amang thay myrk montanis sa madlie thay mer,

Be it was pryme of the day,
Sa wonder hard fure thay,
That ilk ane tuik ane seir way,
And sperpellit ful fer.

Ithand wedderis of the eist draif on sa fast,
It all to-blaisterit and blew that thairin baid.
Be thay disseuerit sindrie, midmorne was past,
Thair wist na knicht of the Court quhat way the King raid.
He saw thair was na better bot God at the last,
His steid aganis the storme staluartlie straid;
He cachit fra the Court, sic was his awin cast,
Quhair na body was him about be fiue mylis braid.
In thay montanis, i-wis, he wox all will,
In wickit wedderis and wicht,
Amang thay montanis on hicht;
Be that it drew to the nicht,
The King lykit ill.

Euill lykand was the King it nichtit him sa lait,
And he na harberie had for his behufe;
Sa come thair ane cant Carll chachand the gait,
With ane capill and twa creillis cuplit abufe.
The King carpit to the Carll withoutin debait:
"Schir, tell me thy richt name, for the Rude lufe."
He sayis: "Men callis me Rauf Coilȝear, as I weill wait;
I leid my life in this land with mekle vnrufe,
Baith tyde and tyme in all my trauale:
Hine ouir seuin mylis I dwell,
And leidis coilis to sell;

Sen thow speiris, I the tell
All the suith hale."

"Sa mot I thrife," said the King, "I speir for nane ill;
Thow semis ane nobill fallow, thy answer is sa fyne."
"Forsuith," said the Coilȝear, "traist quhen thow will,
For I trow, and it be nocht swa, sum part salbe thyne."
"Mary, God forbid," said the King, "that war bot lytill skill;
Baith my self and my hors is reddy for to tyne;
I pray the, bring me to sum rest, the wedder is sa schill,
For I defend that we fall in ony fechtine;
I had mekill mair nait sum freindschip to find:
And gif thow can better than I,
For the name of Sanct July,
Thow bring me to sum harbery,
And leif me not behind."

"I wait na worthie harberie heir neir hand,
For to serue sic ane man as me think the,
Nane bot mine awin hous, maist in this land,
Fer furth in the forest, amang the fellis hie.
With thy thow wald be payit of sic as thow fand,
Forsuith thow suld be wel-cum to pas hame with me,
Or ony vther gude fallow that I heir fand
Walkand will of his way, as me think the;
For the wedderis are sa fell, that fallis on the feild."
The King was blyth, quhair he raid,
Of the grant that he had maid,
Sayand, with hart glaid,
"Schir, God ȝow forȝeild."

"Na, thank me not ouir airlie, for dreid that we threip,
For I have seruit the 3it of lytill thing to ruse;
For nouther hes thow had of me fyre, drink, nor meit,
Nor nane vther eismentis for trauellouris behuse;
Bot, micht we bring this harberie this nicht weill to heip,
That we micht with ressoun baith thus excuse;
To-morne on the morning, quhen thow sall on leip,
Pryse at the parting, how that thow dois;
For first to lofe and syne to lak, Peter! it is schame."
The King said: "In gude fay,
Schir, it is suith that 3e say."
Into sic talk fell thay
Quhill thay war neir hame.

To the Coil3earis hous baith, or thay wald blin,
The Carll had cunning weill quhair the gait lay:
"Vndo the dure beliue! Dame, art thow in?
Quhy Deuill makis thow na dule for this euill day?
For my gaist and I baith cheueris with the chin;
Sa fell ane wedder feld I neuer, be my gude fay."
The gude wyfe glaid with the gle to begin,
For durst scho neuer sit summoundis that scho hard him say:
The Carll was wantoun of word, and wox wonder wraith.
All abaisit for blame
To the dure went our Dame,
Scho said: "Schir, 3e ar welcome hame,
And 3our gaist baith."

"Dame, I haue deir coft all this dayis hyre,
In wickit wedderis and weit walkand full will:
Dame, kyith I am cummin hame, and kendill on ane fire,
I trow our gaist be the gait hes farne als ill.

Ane ryall rufe het fyre war my desyre,
To fair the better for his saik, gif we micht win thair till.
Knap doun capounis of the best, but in the byre;
Heir is bot hamelie fair; do beliue, Gill."
Twa cant knaifis of his awin haistelie he bad:
"The ane of ȝow my capill ta,
The vther his coursour alswa,
To the stabill swyith ȝe ga."
Than was the King glaid.

The Coilȝear, gudlie in feir, tuke him be the hand,
And put him befoir him, as ressoun had bene;
Quhen thay come to the dure, the King begouth to stand,
To put the Coilȝear in befoir, maid him to mene.
He said: "Thow art vncourtes, that sall I warrand."
He tyt the King be the nek, twa part in tene;
"Gif thow at bidding suld be boun or obeysand,
And gif thow of courtasie couth, thow hes forȝet it clene.
Now is anis," said the Coilȝear, "kynd aucht to creip,
Sen ellis thow art vnknawin,
To mak me lord of my awin:
Sa mot I thriue, I am thrawin;
Begin we to threip."

Than benwart thay ȝeid, quhair brandis was bricht,
To ane bricht byrnand fyre, as the Carll bad:
He callit on Gyliane, his wyfe, thair supper to dicht.
"Of the best that thair is, help that we had,
. . . . . .
. . . . . .
Efter ane euill day to haue ane mirrie nicht,

For sa troublit with stormis was I neuer stad;
Of ilk airt of the eist sa laithly it laid.
ȝit was I mekle willar than,
Quhen I met with this man."
Of sic taillis thay began,
Quhill the supper was graid.

Sone was the supper dicht, and the fyre bet,
And thay had weschin, i-wis, the worthiest was thair:
"Tak my wyfe be the hand, in feir, withoutin let,
And gang begin the buird," said the Coilȝear.
"That war vnsemand, forsuith, and thy self vnset."
The King profferit him to gang, and maid ane strange fair.
"Now is twyse," said the Carll, "me think thow hes forȝet."
He leit gyrd to the King, withoutin ony mair,
And hit him vnder the eir with his richt hand,
Quhill he stakkerit thair with all
Half the breid of the hall;
He faind neuer of ane fall,
Quhill he the eird fand.

He start vp stoutly agane, vneis micht he stand,
For anger of that outray that he had thair tane.
He callit on Gyliane his wyfe, "Ga, tak him be the hand,
And gang agane to the buird, quhair ȝe suld air haue gane.
Schir, thow art vnskilfull, and that sall I warrand;
Thow byrd to haue nurtour aneuch, and thow hes nane.
Thow hes walkit, i-wis, in mony wyld land,
The mair vertew thow suld haue, to keip the fra blame;
Thow suld be courtes of kynd, and ane cunnand courteir.

Thocht that I simpill be,
Do as I bid the,
The hous is myne, pardie,
And all that is heir."

The King said to him self: "This is an euill lyfe,
ȝit was I neuer in my lyfe thus gait leird;
And I haue oft tymes bene quhair gude hes bene ryfe,
That maist couth of courtasie in this Cristin eird.
Is nane sa gude as leif of, and mak na mair stryfe,
For I am stonischit at this straik, that hes me thus steird."
In feir fairlie he foundis, with the gude wyfe,
Quhair the Coilȝear bad, sa braithlie he beird.
Quhen he had done his bidding, as him gude thocht,
Doun he sat the King neir,
And made him glaid and gude cheir,
And said: "ȝe ar welcum heir,
Be him that me bocht."

Quhen thay war seruit and set to the suppar,
Gyll and the gentill King, Charlis of micht,
Syne on the tother syde sat the Coilȝear;
Thus war thay marschellit but mair, and matchit that nicht.
Thay brocht breid to the buird, and braun of ane bair,
And the worthyest wyne went vpon hicht;
Thay beirnis, as I wene, thay had aneuch thair,
Within that burelie bigging, byrnand full bricht;
Syne enteris thair dayntеis on deis dicht dayntelie.
Within that worthie wane
Forsuith wantit thay nane.
With blyith cheir sayis Gyliane,
"Schir, dois glaidlie."

The Carll carpit to the King cumlie and cleir,
"Schir, the forestaris, forsuith, of this forest,
Thay haue me all at inuy for dreid of the deir;
Thay threip that I thring doun of the fattest:
Thay say I sall to Paris, thair to compeir
Befoir our cumlie King, in dule to be drest.
Sic manassing thay me mak, forsuith, ilk ȝeir,
And ȝit aneuch sall I haue for me and ane gest;
Thairfoir sic as thow seis, spend on and not spair."
Thus said gentill Charlis the Mane
To the Coilȝear agane:
"The King him self hes bene fane
Sum tyme of sic fair."

Of capounis and cunningis thay had plentie,
With wyne at thair will and eik vennysoun;
Byrdis bakin in breid, the best that may be;
Thus full freschlie thay fure into fusioun.
The Carll with ane cleir voce carpit on he,
Said, "Gyll, lat the cop raik for my bennysoun;
And gar our gaist begin, and syne drink thow to me;
Sen he is ane stranger, me think it ressoun."
Thay drank dreichlie about, thay wosche, and thay rais.
The King with ane blyith cheir
Thankit the Coilȝeir,
Syne all the thre into feir
To the fyre gais.

Quhen thay had maid thame eis, the Coilȝear tald
Mony sindrie taillis efter suppair.
Ane bricht byrnand fyre was byrnand full bald;

The King held gude countenance and company bair,
And euer to his asking ane answer he ȝald;
Quhill at the last he began to frane farther mair:
"In faith, freind, I wald wit, tell gif ȝe wald,
Quhair is thy maist wynning?" said the Coilȝear.
"Out of weir," said the King, "I wayndit neuer to tell:
With my Lady the Quene
In office maist haue I bene,
All thir ȝeiris fyftene,
In the Court for to dwell."

"Quhat kin office art thow in quhen thow art at hame,
Gif thow dwellis with the Quene, proudest in pane?"
"Ane chyld of hir chalmer, Schir, be Sanct Jame,
And thocht my self it say, maist inwart of ane:
For my dwelling to nicht I dreid me for blame."
"Quhat sall I cal the," said the Coilȝear, "quhen thow art hyne gane?"
"Wymond of the Wardrop is my richt name;
Quhair euer thow findis me befoir the, thi harberie is tane.
And thow will cum to the Court, this I vnderta:
Thow sall haue, for thy fewaill,
For my saik, the better saill,
And onwart to thy trauaill,
Worth ane laid or twa."

He said: "I haue na knawledge quhair the Court lyis,
And I am wonder wa to cum quhair I am vnkend."
"And I sall say the the suith on ilk syde, i-wis,
That thow sall wit weill aneuch or I fra the wend.
Baith the King and the Quene meitis in Paris,

For to hald thair ȝule togidder, for scho is efter send.
Thair may thow sell, be ressoun, als deir as thow will prys;
And ȝit I sall help the gif I ocht may amend,
For I am knawin with officiaris in cais thow cum thair.
Haue gude thocht on my name,
And speir gif I be at hame,
For I suppois, be Sanct Jame,
Thow sall the better fair."

"Me think it ressoun, be the Rude, that I do thy rid,
In cais I cum to the Court and knaw bot the ane.
Is nane sa gude as drink, and gang to our bed,
For als far as I wait, the nicht is furth gane."
To ane preuie chalmer beliue thay him led,
Quhair ane burely bed was wrocht in that wane,
Closit with courtingis, and cumlie cled:
Of the worthiest wyne wantit thay nane.
The Coilȝear and his wyfe baith with him thay ȝeid,
To serue him all at thay mocht,
Till he was in bed brocht.
Mair the King spak nocht,
Bot thankit thame thair deid.

Vpon the morne airlie, quhen it was day,
The King buskit him sone, with scant of squyary.
Wachis and wardroparis all war away,
That war wont for to walkin mony worthy.
Ane pauyot preuilie brocht him his palfray,
The King thocht lang of this lyfe, and lap on in hy;
Than callit he on the Carll, anent quhair he lay,
For to tak his leif, than spak he freindly;
Than walkinnit thay baith, and hard he was thair.

The Carll start vp sone,
And prayit him to abyde none:
"Quhill thir wickit wedderis be done,
I rid nocht ȝe fair."

"Sa mot I thriue," said the King, "me war laith to byde;
Is not the morne ȝule day, foremest of the ȝeir?
Ane man that office suld beir be tyme at this tyde,
He will be found in his fault that wantis, foroutin weir.
I se the firmament fair vpon ather syde,
I will returne to the Court quhill the wedder is cleir.
Call furth the gude wyfe, lat pay hir or we ryde,
For the worthie harberie that I haue fundin heir."
"Lat be, God forbid," the Coilȝear said,
"And thow of Charlis cumpany,
Cheif King of cheualry,
That for ane nichtis harbery
Pay suld be laid."

"ȝea, sen it is sa that thow will haue na pay,
Cum the morne to the Court and do my counsall;
Deliuer the and bring ane laid, and mak na delay;
Thow may not schame with thy craft, gif thow thriue sall.
Gif I may help the ocht to sell, forsuith I sall assay,
And als my self wald haue sum of the fewall."
"Peter!" he said, "I sall preif the morne, gif I may,
To bring coillis to the Court, to se gif thay sell sall."
"Se that thow let nocht, I pray the," said the King.
"In faith," said the Coilȝear,
"Traist weill I salbe thair,
For thow will neuer gif the mair
To mak ane lesing.

Bot tell me now, lelely, quhat is thy richt name?
I will forȝet the morne, and ony man me greif."
"Wymond of the Wardrop, I bid not to lane;
Tak gude tent to my name, the Court gif thow will preif."
"That I haue said I sall hald, and that I tell the plane;
Quhair ony coilȝear may enchaip, I trow till encheif."
Quhen he had grantit him to cum, than was the King fane,
And withoutin ony mair let, than he tuke his leif.
Than the Coilȝear had greit thocht on the cunnand he had maid,
Went to the charcoill in hy
To mak his chauffray reddy;
Agane the morne airly
He ordanit him ane laid.

The lyft lemit up beliue, and licht was the day;
The King had greit knawledge the countrie to ken.
Schir Rolland and Oliuer come rydand the way,
With thame ane thousand and ma of fensabill men
War wanderand all the nicht ouir, and mony ma than thay,
On ilk airt outwart war ordanit sic ten;
Gif thay micht heir of the King, or happin quhair he lay;
To Jesus Christ thay pray, that grace thame to len.
Als sone as Schir Rolland saw it was the King,
He kneillit doun in the place,
Thankand God ane greit space;
Thair was ane meting of grace
At that gaddering.

The gentill knicht, Schir Rolland, he kneilit on his kne,
Thankand greit God that mekill was of micht;
Schir Oliuer at his hand, and bischoppis thre,
Withoutin commounis that come, and mony vther knicht.

Than to Paris thay pas, all that cheualrie,
Betuix none of the day and ȝule nicht.
The gentill Bischop Turpine cummand thay se,
With threttie conuent of preistis reuest at ane sicht,
Preichand of prophecie in processioun.
Efter thame, baith fer and neir,
Folkis following in feir,
Thankand God with gude cheir,
Thair Lord was gane to toun.

Quhen thay Princis appeirit into Paris,
Ilk rew ryallie with riches thame arrayis;
Thair was digne seruice done at Sanct Dyonys,
With mony proud Prelat, as the buik sayis.
Syne to supper thay went within the Palys;
Befoir that mirthfull man menstrallis playis.
Mony wicht wyfis sone, worthie and wise,
Was sene at that semblay ane and twentie dayis;
With all kin principall plentie for his plesance.
Thay callit it the best ȝule than,
And maist worthie began,
Sen euer King Charlis was man,
Or euer was in France.

Than vpon the morne airlie, quhen the day dew,
The Coilȝear had greit thocht quhat he had vnder tane;
He kest twa creillis on ane capill with coillis anew,
Wandit thame with widdeis to wend on that wane.
"Mary, it is not my counsall, bot ȝone man that ȝe knew,
To do ȝow in his gentrise," said Gyliane.
"Thow gaif him ane outragious blaw, and greit boist blew;

In faith thow suld haue bocht it deir, and he had bene allane.
For thy, hald ȝow fra the Court, for ocht that may be.
ȝone man that thow outrayd
Is not sa simpill as he said;
Thairun my lyfe dar I layd,
That sall thow heir and se."

"ȝea, Dame, haue nane dreid of my lyfe to day,
Lat me wirk as I will, the weird is mine awin.
I spak not out of ressoun, the suith gif I sall say,
To Wymond of the Wardrop, war the suith knawin:
That I haue hecht I sall hald, happin as it may,
Quhidder sa it gang to greif or to gawin."
He caucht twa creillis on ane capill and catchit on his way
Ouir the daillis sa derf, be the day was dawin,
The hie way to Paris, in all that he mocht,
With ane quhip in his hand,
Cantlie on catchand,
To fulfill his cunnand,
To the Court socht.

Graith thocht of the grant had the gude King,
And callit Schir Rolland him till and gaif commandment—
Ane man he traistit in maist, atour all vther thing,
That neuer wald set him on assay withoutin his assent—
"Tak thy hors and thy harnes in the morning,
For to watche weill the wayis, I wald that thow went:
Gif thow meitis ony leid lent on the ling,
Gar thame boun to this burgh, I tell the mine intent;
Or gyf thow seis ony man cumming furth the way,

Quhat sumeuer that he be,
Bring him haistely to me,
Befoir none that I him se
In this hall the day."

Schir Rolland had greit ferly, and in hart kest
Quhat that suld betakin that the King tald;
Vpon solempnit ȝule day, quhen ilk man suld rest,
That him behouit neidlingis to watche on the wald,
Quhen his God to serue he suld haue him drest;
And syne, with ane blyith cheir, buskit that bald.
Out of Paris proudly he preikit full prest
Intill his harnes all haill his hechtis for to hald:
He vmbekest the countrie outwith the toun;
He saw na thing on steir,
Nouther fer nor neir,
Bot the feildis in feir,
Daillis and doun.

He huit and he houerit quhill midmorne and mair,
Behaldand the hie hillis and passage sa plane;
Sa saw he quhair the Coilȝear come with all his fair,
With twa creillis on ane capill; thairof was he fane.
He followit to him haistely amang the holtis hair,
For to bring him to the King, at bidding full bane.
Courtesly to the knicht kneillit the Coilȝear,
And Schir Rolland him self salust him agane,
Syne bad him leif his courtasie, and boun him to ga.
He said: "Withoutin letting,
Thow mon to Paris to the King;
Speid the fast in ane ling,
Sen I find na ma."

"In faith," said the Coilȝear, "ȝit was I neuer sa nyse:
Schir Knicht, it is na courtasie commounis to scorne.
Thair is mony better than I cummis oft to Parys,
That the King wait not of, nouther nicht nor morne.
For to towsill me or tit me, thocht foull be my clais,
Or I be dantit on sic wyse, my lyfe salbe lorne."
"Do way," said Schir Rolland, "me think thow art not wise,
I rid thow at bidding be, be all that we haue sworne,
And call thow it na scorning, bot do as I the ken,
Sen thow hes hard mine intent;
It is the Kingis commandement:
At this tyme thow suld haue went,
And I had met sic ten."

"I am bot ane, mad man, that thow hes heir met,
I haue na myster to matche with maisterfull men;
Fairand ouir the feildis, fewell to fet,
And oft fylit my feit in mony foull fen;
Gangand with laidis, my gouerning to get.
Thair is mony carll in the countrie thow may nocht ken:
I sall hald that I haue hecht, bot I be hard set,
To Wymond of the Wardrop, I wait full weill quhen."
"Sa thriue I," said Rolland, "it is mine intent,
That nouther to Wymond nor Will
Thow sall hald nor hecht till,
Quhill I haue brocht the to fulfill
The Kingis commandment."

The Carll beheld to the knicht, as he stude than;
He bair, grauit in gold and gowlis in grene,
Glitterand full gaylie quhen glemis began,
Ane tyger ticht to ane tre, ane takin of tene.

Trewlie that tenefull was trimland than,
Semelie schapin and schroud in that scheild schene;
Mekle worschip of weir worthylie he wan
Befoir, into fechting with mony worthie sene.
His basnet was bordourit and burneist bricht
With stanis of beriall deir,
Dyamountis and sapheir,
Riche rubeis in feir,
Reulit full richt.

His plaitis properlie picht attour with precious stanis,
And his pulanis full prest of that ilk peir;
Greit graipis of gold his greis for the nanis,
And his cussanis cumlie schynand full cleir;
Bricht braissaris of steill about his arme banis,
Blandit with beriallis and cristallis cleir;
Ticht ouir with thopas and trew lufe at anis;
The teind of his tewellis to tell war full teir.
His sadill circulit and set richt sa on ilk syde;
His brydill bellisand and gay,
His steid stout on stray;
He was the ryallest of array
On ronsy micht ryde.

Of that ryall array that Rolland in raid,
Rauf rusit in his hart of that ryall thing:
"He is the gayest in geir that euer on ground glaid,
Haue he grace to the gre in ilk iornaying:
War he ane manly man, as he is weill maid,
He war full michtie, with magre durst abyde his meting."
He bad the Coilȝear in wraith swyth withoutin baid,
Cast the creillis fra the capill, and gang to the King.

"In faith, it war greit schame," said the Coilȝear:
"I vndertuk thay suld be brocht
This day, for ocht that be mocht;
Schir Knicht, that word is for nocht,
That thow carpis thair.

Thow huifis on thir holtis and haldis me heir,
Quhill half the haill day may the hicht haue."
"Be Christ that was cristinnit, and his Mother cleir,
Thow sall catche to the Court, that sall not be to craue.
It micht be preifit preiudice, bot gif thow suld compeir,
To se quhat granting of grace the King wald the gaif."
"For na gold on this ground wald I, but weir,
Be fundin fals to the King, sa Christ me saue."
"To gar the cum and be knawin, as I am command;
I wait not quhat his willis be,
Nor he namit na mair the,
Nor ane vther man to me,
Bot quhome that I fand."

"Thow fand me fechand nathing that followit to feid;
I war ane fule gif I fled, and fand nane affray;
Bot as ane lauchfull man my laidis to leid,
That leifis with mekle lawtie and laubour, in fay.
Be the Mother and the Maydin that maid vs remeid,
And thow mat me ony mair, cum efter quhat sa may,
Thow and I sall dyntis deill quhill ane of vs be deid,
For the deidis thow hes me done vpon this deir day."
Mekle merwell of that word had Schir Rolland:
He saw na wappinis thair,
That the Coilȝear bair,
Bot ane auld buklair,
And ane roustie brand.

"It is lyke," said Schir Rolland, and lichtly he leuch,
"That sic ane stubill husband man wald stryke stoutly;
Thair is mony toun man to tuggill is full teuch,
Thocht thair brandis be blak and vnburely:
Oft fair foullis ar fundin faynt, and als freuch.
I defend we fecht or fall in that foly.
Lat se how we may disseuer with sobernes aneuch,
And catche crabitnes away, be Christ counsall I.
Quhair winnis that Wymond thow hecht to meit to day?"
"With the Quene, tauld he me;
And thair I vndertuke to be,
Into Paris, pardie,
Withoutin delay."

"And I am knawin with the Quene," said Schir Rolland,
"And with mony byrdis in hir bowre, be buikis and bellis:
The King is into Paris, that sall I warrand,
And all his aduertance that in his Court dwellis.
Me tharth haue nane noy of myne erand,
For me think thow will be thair, efter as thow tellis;
Bot gif I fand the, forrow now to keip my cunnand."
"Schir Knicht," said the Coilȝear, "thow trowis me neuer ellis,
Bot gif sum suddand let put it of delay;
For that I hecht of my will,
And na man threit me thair till,
That I am haldin to fulfill,
And sall do quhill I may."

"ȝea, sen thow will be thair, thy cunnandis to new,
I neid nane airar myne erand nor none of the day."
"Be thow traist," said the Coilȝear, "man, as I am trew,

I will not haist me ane fute faster on the way ;
Bot gif thow raik out of my renk, full raith sall thow rew,
Or, be the Rude, I sall rais thy ryall array.
Thocht thy body be braissit in that bricht hew,
Thow salbe fundin als febil of thy bone fay."
Schir Rolland said to him self: "This is bot foly,
To striue with him ocht mair:
I se weill he will be thair."
His leif at the Coilȝear
He tuke lufesumly.

"Be Christ," said the Coilȝear, "that war ane foull scorne,
That thow suld chaip, bot I the knew, that is sa schynand ;
For thow seis my weidis ar auld and all to-worne,
Thow trowis nathing thir taillis that I am telland.
Bring na beirnis vs by, bot as we war borne,
And thir blonkis that vs beiris, thairto I mak ane bland,
That I sall meit the heir vpon this mure to-morne,
Gif I be haldin in heill, and thairto my hand,
Sen that we haue na laiser at this tyme to ta."
In ane thourtour way,
Seir gaitis pas thay,
Baith to Paris, in fay,
Thus partit thay twa.

The gentill knicht, Schir Rolland, come rydand full sone,
And left the Coilȝear to cum, as he had vndertane ;
And quhen he come to Paris, the hie mes was done,
The King with mony cumly out of the kirk is gane.
Of his harnes in hy he hynt withoutin hone,
And in ane rob him arrayit richest of ane.
In that worschipfull weid he went in at none,

As he was wont, with the wy that weildit the wane,
On fute, ferly in feir, formest of all.
Richt weill payit was the King
Of Schir Rollandis cumming;
To speir of his tything
Efter him gart call.

The King in counsall him callit: "Cum hidder, Schir Knicht,
Hes thow my bidding done, as I the command?"
"In faith," said Schir Rolland, "I raid on full richt,
To watche wyselie the wayis; that I sall warrand.
Thair wald na douchtie this day for iornay be dicht:
Fairand ouir the feildis full few thair I fand;
Saif anerly ane man that semblit in my sicht,
Thair was na leid on lyfe lent in this land."
"Quhat kin a fallow was that ane, Schir, I the pray?"
"Ane man in husband weid,
Buskit busteously on breid,
Leidand coillis he ȝeid
To Paris the way."

"Quhy hes thow not that husband brocht as I the bad?
I dreid me, sa he dantit the, thow durst not with him deill."
"In faith," said Schir Rolland, "gif that he sa had,
That war full hard to my hart, and I ane man in heill."
He saw the King was engreuit, and gat furth glaid,
To se gif the Coilȝearis lawtie was leill.
"I suld haue maid him in the stour to be full hard stad,
And I had wittin that the carll wald away steill;
Bot I trowit not the day that he wald me beget."

As he went outwart bayne,
He met ane porter swayne,
Cummand raith him agayne,
Fast fra the ȝet.

"Quhair gangis thow, gedling, thir gaitis sa gane?"
"Be God," said the grome, "ane gift heir I geif;
I deuise at the ȝet thair is ane allane,
Bot he be lattin in beliue, him lykis not to leif;
With ane capill and twa creillis cassin on the plane,
To cum to this palice he preissis to preif."
"Gif thow hes fundin that freik, in faith I am fane.
Lat him in glaidly, it may not engreif.
Bot askis he eirnestly efter ony man?"
Than said that gedling on ground:
"ȝe, forsuith, in this stound,
Efter ane Wymound,
In all that he can."

"Pas agane, porter, and lat him swyith in,
Amang the proudest in preis, plesand in pane;
Say thow art not worthy to Wymond to win,
Bid him seik him his self, gif thair be sic ane."
Again gangis Schir Rolland, quhair gle suld begin,
And the ȝaip ȝeman to the ȝet is gane;
Enbraissit the bandis beliue, or that he wald blin,
Syne leit the wy at his will wend in the wane.
"Gang seik him now thy self," he said vpon hicht,
"My self hes na lasair
Fra thir ȝettis to fair."
"Be Christ," said the Coilȝear,
"I set that bot licht.

Gif thow will not seik him, my awin self sall,
For I haue oft tymes swet in seruice full sair.
Tak keip to my capill, that na man him call,
Quhill I cum fra the Court," said the Coilȝear.
"My laid war I laith to lois, I leif the heir all:
Se that thow leis thame not, bot ȝeme thame full ȝair."
In that hardy in hy he haikit to that hall,
For to wit gif Wymondis wynning was thair.
He arguit with the ischar ofter than anis:
"Schir, can thow ocht say,
Quhair is Wymond the day?
I pray the, bring him, gif thow may,
Out of this wanis."

He trowit that the wy had wittin of Wymond he wend,
Bot to his raifand word he gaue na rewaird;
Thair was na man thairin that his name kend,
Thay countit not the Coilȝear almaist at regaird.
He saw thair was na meiknes nor mesure micht mend,
He sped him in spedely, and nane of thame he spaird.
Thair was na fyue of thay freikis that micht him furth fend,
He socht in sa sadly, quhill sum of thame he saird.
He thristit in throw thame thraly with threttis;
Quhen he come amang thame all,
ȝit was the King in the hall,
And mony gude man with all,
Vngane to the meit.

Thocht he had socht sic ane sicht all this seuin ȝeir,
Sa solempnit ane semblie had he not sene;
The hall was properly apperrellit and paintit but peir,
Dyamountis full dantely dentit betwene.

It was semely set on ilk syde seir,
Gowlis glitterand full gay, glemand in grene,
Flowris with flourdelycis formest in feir,
With mony flamand ferly, ma than fyftene:
The rufe reulit about in reuall of reid;
Rois reulit ryally,
Columbyn and lely;
Their was ane hailsum harbery,
Into riche steid.

With dosouris to the duris dicht, quha sa wald deme,
With all diuers danteis dicht dantely;
Circulit with siluer semely to sene,
Selcouthly in seir he was set suttelly;
Blyth byrdis abufe, and bestiall full bene,
Fyne foullis in fyrth, and fischis with fry;
The flure carpit and cled and couerit full clene;
Cummand fra the cornellis closand quemely,
Bricht bancouris about browdin ouir all.
Greit squechonis on hicht,
Anamalit and weill dicht,
Reulit at all richt
Endlang the hall.

"Heir is ryaltie," said Rauf, "aneuch for the nanis,
With all nobilnes anournit, and that is na nay.
Had I of Wymond ane word, I wald of thir wanis,
Fra thir wyis, i-wis, to went on my way:
Bot I mon ȝit heir mair quhat worthis of him anis,
And eirnestly efter him haue myne e ay."
He thristit in throw threttie all atanis,

Quhair mony douchtie of deid war ioynit that day.
For he was vnburely, on bak thay him hynt:
As he gat ben throw,
He gat mony greit schow,
Bot he was stalwart, I trow,
And laith for to stynt.

He thristit in throw thame, and thraly can thring,
Fast to the formest he foundit in feir;
Sone besyde him he gat ane sicht of the nobill King.
"ȝone is Wymond, I wait, it worthis na weir.
I ken him weill, thocht he be cled in vther clething,
In clais of clene gold, kythand ȝone cleir.
. . . . . .
Quhen he harbreit with me, be half as he is heir.
In faith, he is of mair stait than euer he me tald.
Allace that I was hidder wylit!
I dreid me sair I be begylit."
The King preuilie smylit,
Quhen he saw that bald.

Thair was seruit in that saill seigis semelie,
Mony senȝeorabill syre on ilk syde seir;
With ane cairfull countenance the Coilȝear kest his e
To the cumly Quene, courtes and cleir.
"Dame, of thy glitterand gyde haue I na gle,
Be the gracious God that bocht vs sa deir.
To ken kingis courtasie, the deuill come to me,
And sa I hope I may say or I chaip heir.
Micht I chaip of this chance, that changis my cheir,

Thair suld na man be sa wyse,
To gar me cum to Parise,
To luke quhair the King lyis,
In faith this seuin ȝeir!"

Quhen worthie had weschin, and fra the buirdis went,
Thay war for-wonderit, i-wis, of thair wyse lord.
The King fell in carping, and tauld his intent,
To mony gracious grome he maid his record;
How the busteous beirne met him on the bent,
And how the frostis war sa fell, and sa strait ford.
Than the Coilȝear quoke as he had bene schent,
Quhen he hard the suith say how he the King schord.
"Greit God! gif I war now, and thy self with all,
Vpon the mure quhair we met,
Baith all suddandly set,
Or any knicht that thow may get,
Sa gude in thy hall!"

Thir lordis leuch vpon loft, and lystinit to the King,
How he was ludgeit and led, and set at sa licht;
Than the curagious knichtis bad haue him to hing,
"For he has seruit that," thay said, "be our sicht."
"God forbot," he said, "my thank war sic thing
To him that succourit my lyfe in sa euill ane nicht!
Him semis ane stalwart man and stout in stryking:
That carll for his courtasie salbe maid knicht.
I hald the counsall full euill that Christin man slais,
For I had myster to haue ma,
And not to distroy tha
That war worthie to ga
To fecht on Goddis fais."

Befoir mony worthie he dubbit him knicht,
Dukis and digne lordis in that deir hall:
"Schir, se for thy self, thow semis to be wicht,
Tak keip to this ordour, ane knicht I the call;
To mak the manly man I mak the of micht.
Ilk ȝeir thre hundreth pund assigne the I sall;
And als the nixt vacant, be ressonabill richt,
That hapnis in France, quhair sa euer it fall;
Forfaltour or fre waird, that first cummis to hand,
I gif the heir heritabilly,
Sa that I heir, quhen I haue hy,
That thow be fundin reddy
With birny and brand.

It war my will, worthy, thy schone that thow wan,
And went with thir weryouris wythest in weir;
Heir ar curagious knichtis, suppois thay the nocht ken,
For thy simpill degre that thow art in heir.
I beseik God of his grace to mak the ane gude man,
And I sall gif the to begin glitterand geir."
Ane chalmer with armour the King gart richt than
Betaucht to ane squyar, and maid him keipeir;
With clois armouris of steill for that stout knicht,
Sextie squyaris of fee,
Of his retinew to be;
That was ane fair cumpany
Schir Rauf gat that nicht.

Vpon the morne airly Schir Rauf wald not rest,
Bot in ryall array he reddyit him to ryde:
"For to hald that I haue hecht, I hope it be the best,

To ȝone busteous beirne that boistit me to byde.
Amang thir galȝart gromis I am bot ane gest;
I will the ganandest gait to that gay glyde:
Sall neuer lord lauch on loft, quhill my lyfe may lest,
That I for liddernes suld leif, and leuand besyde.
It war ane graceles gude that I war cummin to,
Gif that the King hard on hicht
That he had maid ane carll knicht
Amang thir weryouris wicht,
And docht nocht to do."

Vpon ane rude runsy he ruschit out of toun,
In ane ryall array he rydis full richt;
Euin to the montane he maid him full boun,
Quhair he had trystit to meit Schir Rolland the knicht;
Derfly ouir daillis discouerand the doun,
Gif ony douchtie that day for iornayis was dicht.
He band his blonk to ane busk on the bent broun,
Syne baid be the bair way to hald that he had hecht,
Quhill it was neir time of the day that he had thair bene;
He lukit ane lytill him fra,
He sa cummand in thra
The maist man of all tha
That euer he had sene.

Ane knicht on ane cameill come cantly at hand,
With ane curagious countenance and cruell to se.
He semit baldly to abyde with birny and with brand,
His blonk was vnburely, braid and ouir hie.
Schir Rauf reddyit him sone, and come rydand,
And in the rowme of ane renk in fewtir kest he:

He seimit fer fellonar than first quhen he him fand,
He foundis throw his forcenes gif he micht him se;
He straik the steid with the spurris, he sprent on the bent.
Sa hard ane cours maid thay,
That baith their hors deid lay;
Thair speiris in splenders away
Abufe thair heid sprent.

Thus war thay for thair forcynes left on fute baith,
Thay sture hors at that straik strikin deid lay than.
Thir riche restles renkis ruschit out full raith,
Cleikit out twa swordis and togidder ran,
Kest thame with gude will to do vther skaith,
Baft on thair basnetis thay beirnis or thay blan.
Haistely hewit thay togiddir, to leif thay war laith,
To tyne the worschip of weir that thay air wan;
Na for dout of vincussing thay went nocht away.
Thus ather vther can assaill
With swordis of mettaill;
Thay maid ane lang battaill
Ane hour of the day.

Thay hard harnest men, they hewit on in haist,
Thay worthit heuy with heit, and angerit with all,
Quhill thay had maid thame sa mait, thay failȝe almaist,
Sa laith thay war on ather part to lat thair price fall:
The riche restles men out of the renk past,
Forwrocht with thair wapnis, and euill rent with all.
Thair was na girth on the ground, quhill ane gaif the gaist;
"ȝarne efter ȝeilding!" on ilk syde thay call.
Schir Rauf caucht to cule him, and tak mair of the licht:

He kest vp his veseir,
With ane cheualrous cheir,
Sa saw he cummand full neir
Ane vther kene knicht.

"Now be the Rude," said Schir Rauf, "I repreif the!
Thow hes brokin conditioun, thow hes not done richt:
Thow hecht na bak heir to bring, bot anerly we;
Thairto I tuik thy hand, as thow was trew knicht."
On loud said the Saraȝine: "I heir the now lie!
Befoir the same day I saw the neuer with sicht;
Now sall thow think it richt sone, thow hes met with me,
Gif Mahoun or Termagant may mantene my micht."
Schir Rauf was blyth of that word and blenkit with his face:
"Thow sayis thow art ane Saraȝine:
Now thankit be Drichtine,
That ane of vs sall neuer hine
Vndeid in this place."

Than said the Saraȝine to Schir Rauf succudrously:
"I haue na lyking to lyfe to lat the with lufe."
He gaue ane braid with his brand to the beirne by,
Till the blude of his browis brest out abufe.
The kene knicht in that steid stakkerit sturely;
The lenth of ane rude braid he gart him remufe:
Schir Rauf ruschit vp agane and hit him in hy:
Thay preis furth properly thair pithis to prufe.
Ilk ane a schort knyfe braidit out sone;
In stour stifly thay stand
With twa knyfis in hand;
With that come Schir Rolland,
As thay had neir done.

The gentill knicht Schir Rolland come rydand full richt,
And ruschit fra his runsy, and ran thame betwene;
He sayis: "Thow art ane Saraȝine, I se be my sicht,
For to confound our Cristin men that counteris sa kene:
Tell me thy name tyte, thow trauelland knicht!
Fy on thy fechting! fell hes thow bene.
Thow art stout and strang, and stalwart in fecht,
Sa is thy fallow in faith, and that is weill sene:
In Christ and thow will trow, thow takis nane outray."
"Forsuith," the Saraȝine said,
"Thy self maid me neuer sa affraid,
That I for souerance wald haue praid,
Na not sall to day.

Breif me not with ȝour boist, bot mak ȝow baith boun;
Batteris on baldly the best, I ȝow pray."
"Na," said Schir Rolland, "that war na resoun;
I trow in the mekle God that maist of michtis may,
The tane is in power to mak that presoun,
For that war na wassalage, sum men wald say.
I rid that thow hartfully forsaik thy Mahoun:
Fy on that foull feind! for fals is thy fay.
Becum Cristin, Schir Knicht, and on Christ call.
It is my will thow conuert:
This wickit warld is bot ane start;
And haue him halely in hart
That maker is of all."

"Schir Rolland, I rek nocht of thy rauingis,
Thow dois bot reuerence to thame that rekkis it nocht:
Thow slane hes oft, thy self, of my counsingis,

Soudanis and sib men, that the with schame socht;
Now faindis to haue fauour with thy fleichingis.
Now haue I ferlie, gif I fauour the ocht.
We sall spuilȝe ȝow dispittously at the nixt springis,
Mak ȝow biggings full bair, bodword haue I brocht.
Chace Charlis ȝour King fer out of France.
Fra the Chane of Tartarie,
At him this message wald I be,
To tell him as I haue tauld the,
Withoutin plesance."

"Tyte tell me thy name, it seruis of nocht;
ȝe Saraȝeins ar succuderus and self willit ay:
Sall neuer of sa sour ane brand ane bricht fyre be brocht,
The Feynd is sa felloun als fer as he may."
"Sa thriue I," said the Saraȝine, "to threip is my thocht;
Quha waitis the Cristin with cair, my cusingis ar thay.
My name is Magog, in will, and I mocht,
To ding thame doun dourly that euer war in my way:
For thy my warysoun is full gude at hame quhair I dwel."
"In faith," said Schir Rolland,
"That is full euill wyn, land
To haue quhill thow ar leuand,
Sine at thine end hell.

Wald thow conuert the in hy, and couer the of sin,
Thow suld haue mair profite and mekle pardoun.
Riche douchereis seir to be sesit in,
During quhill day dawis, that neuer will gang doun.
Wed ane worthie to wyfe, and weild hir with win,
Ane of the riche of our realme, be that ressoun;

The gentill Duches, Dame Iane, that clamis be hir kin
Angeos and vther landis, with mony riche toun.
Thus may thow, and thow will, wirk the best wise.
I do the out of dispair,
In all France is nane sa fair
Als scho is, appeirand air
To twa douchereis."

"I rek nocht of thy riches, Schir Rolland the knicht,"
Said the rude Saraȝine in ryall array;
"Thy gold nor thy grassum set I bot licht;
Bot gif thy God be sa gude as I heir the say,
I will forsaik Mahoun and tak me to his micht,
Euir mair perpetuallie, as he that mair may.
Heir with hart and gude will my treuth I the plicht,
That I sall lelely leif on thy Lord ay,
And I beseik him of grace, and askis him mercy,
And Christ his Sone full schene;
For I haue Cristin men sene,
That in mony angeris hes bene,
Full oft on him cry."

"I thank God," said Rolland, "that word lykis me,
And Christ his sweit Sone, that the that grace send."
Thay swoir on thair swordis swyftlie all thre,
And conseruit thame freindis to thair lyfis end,
Euir in all trauell to leif and to die.
Thay knichtis caryit to the Court, as Christ had thame kend.
The King for thair cumming maid game and gle,
With mony mirthfull man thair mirthis to mend.
Digne bischoppis that day that douchtie gart bring,

And gaue him sacramentis seir,
And callit him Schir Gawteir,
And sine the Duches cleir
He weddit with ane ring.

Than Schir Rauf gat rewaird to keip his knichtheid:
Sic tythingis come to the King within thay nyne nicht,
That the Marschell of France was newlingis deid:
Richt thair, with the counsall of mony kene knicht,
He thocht him richt worthie to byde in his steid,
For to weild that worschip worthie and wicht.
His wyfe wald he nocht forȝet, for dout of Goddis feid.
He send after that hende, to leif thame in richt;
Syne foundit ane fair place quhair he met the King,
Euir mair perpetually,
In the name of Sanct Iuly,
That all that wantis harbery,
Suld haue gestning.

FINIS.

Imprentit at Sanctandrois be Robert Lekpreuik. Anno 1572.

NOTES.

LINE.

2. *flan.* Storm, tempest, ON. *flan.* The word does not seem to occur elsewhere in Early Scottish.

4. *Sanct Thomas.* Thomas à Beket, archbishop of Canterbury, assassinated A. D. 1170. His tomb at Canterbury was much resorted to by pilgrims. The anachronism involved in making Charlemagne return from this pilgrimage, did not trouble our poet.

5. *pane.* Apparel, attire, fr. Lat. *pannus.* "He ȝaf him robe of palle, And pane of riche skinne." *Tristrem,* 568. Analogous phrases frequent in the metrical romances are "prowdeste in palle," AA. 66, and "wlonkeste in wedys," AA. 9. The word was applied to gores of gay stuffs set into garments: —"in a pair of paned slops," Jonson, *Cynthia's Revels,* iv. 1; and hence to the quarrels of glass set in windows.

10. *duchepeiris.* The *douze pairs* or paladins, Charlemagne's famous band of twelve great barons. The term was sometimes applied to any high nobles, as "Wyth dukeȝ and dusperes of dyuers rewmes." MA. 66. Arthur rides "Withe dukes and with ducheperes." AA. 4.

11. *bacheleiris.* Knights bachelors, the lowest grade of knighthood.

13. *of town.* It is not quite clear whether this adventure befell before or after the King's return to Paris.

LINE.

14. *that ryall.* That royal one. This substantive use of the adjective is common in the early Scottish poetry. "Quhen the pur present him had," *i. e.* "when the poor creature had presented himself," H. 92. So in ll. 170, 458, 712 of our text we have "gude" = good men; "that tenefull" = that wrathful one;" "that bald" = that bold one.

17. *deip.* Apparently an error. Laing would amend to "drift;" but "drift" does not occur in Early Scottish.

20. *pure.* Sometimes used for "noble," "eminent." "The pacock, preciouss and pure," H. 81.

22. *mer.* Wander, go astray. "It made them for to mer amiss," Douglas, *Kyng Hart,* 114.

23. *pryme.* The end of the first quarter of the day. If reckoned from sunrise, at Yule, about 10 a. m.

28. *that.* That which; *i. e.* whatever (or whosoever).

33. *cachit.* Wandered, travelled, went. "Our land and see cachit with mekle pyne." Douglas, *Aen.* i. 1.

35. *i-wis.* Indeed, truly, from OE. *gewiss.* In the original it is uniformly printed "I-wis," as if a verb.

40. *it nichtit him.* It became night to him, *i. e.* night overtook him. "At ane ailhous . . . it nyghttit thaim thair," Dunbar, *Kynd Kittok,* 15.

45. *the rude lufe.* An uninflected genitive. So we have "þe pilgrame ansuer." *Leg. de St. Andrea,* 1068. In "husband weid," l. 593, "waithman weid," Dunbar, *Fenȝeit Freir,* we may regard the noun as used adjectively, as in modern "sailor talk," "soldier clothes." Our language still retains this freedom of combination, as "law business," "railroad interests."

LINE.

46. *Rauf.* Ralph, or Radulphus. OE. *hrœd wulf*, "swift wolf."

49. *hine* etc. Hence over seven miles, *i. e.* more than seven miles from here.

50. *leidis* instead of *leid.* This form occurs when the verb is separated from the personal pronoun, as "I beseik . . . . and askis," l. 942. Or when the relative intervenes, as, "How salle we fare that fowndis." AA. 261.

55. *traist* etc. The meaning seems to be: "Believe it or not, as you will: if I am not a good fellow, it will be partly your own fault." To which the King answers that it would be great folly on his part to do anything to breed unfriendliness.

60. *fechtine* for *fechting.* This phonetic degradation is very common in the late vernacular Scotch. "Comes hostin', hirplin' owre the field Wi' creepin' pace." Burns, *Ep. to James Smith.*

61. *nait.* Need, necessity. OE. *nēad*, Nth. *nēd.* It also signifies use, purpose. "A wappin was neuir wrocht for sic a nate," Douglas, *Aen.* iv. 12. Cf. *Towneley Plays*, xxiii.

63. *Sanct July.* Saint Julian, the patron saint of travellers. His death is said to have occurred in A. D. 370. According to the life given in the Scottish *Legends of Saints* (14th century) Julian killed both his parents by an unhappy mistake, and in remorse devoted himself to a religious life. As a penance, he founded a hostelry for travellers on the bank of a dangerous river, and ferried over all who wished to cross. One winter night he was summoned by

LINE.

a sick and leprous child, whom, out of pity, he took to his house and cherished in his own bed. At daybreak the child revealed himself as an angel, told Julian that his penance had redeemed his sin, and promised him that thenceforth all who sought harbourage in his name, should find it. The opening of the legend is interesting:—

"Qwene þat ȝunge mane I was,
I trawalyt oft in sere place . . .
Þe trawalouris þane custume had,
Þat al day ȝed ore rad,
And for trawale ware wery,
Quhene þai come til þar herbry,
And namely fra þai mycht it se,
Hat or hud tak of, ore clath,
Þe rycht fut of the sterape rath,
And to sancte Iulyane dewotly
A pater noster say in hy,
In hope þat al gud herbry suld haf,
Þat in sik wyse it suld crafe."

L. S. II, 458.

67. *me think.* A confusion between "I think" (OE. *þencan*) and "me thinks" (OE. *þincan*) "it seems to me." So in l. 60 we have "thow byrd," where strict grammar would require "thé byrd." In l. 176 we have the proper form with the dative: "him thocht." The usage is not uncommon; *e. g.*: "me think it grete skill," GG. 147; "ful pouer me thinc the." *Eng. Met. Hom.* p. 140; "me think ȝow deif and dum." Lyndsay, *Thrie Estaitis.* In the *Cuckoo and Nightingale* (l. 117) we have the full form: "It thinketh me I singe as wel as thou."

LINE.

80. *ruse.* The E. E. T. changes to *rufe* and *behufe,* but the rime forbids this. To *ruse* is to boast of, to admire (cf. l. 481). Rauf says that as yet the King has had nothing from him to boast of, or be thankful for. "And haif few vertewis for to russ." Dunbar, xvii, 37. "Ill men . . . . roysys thaim of thaire syn." Hampole, *Psalter,* xciii, 3.

82. *eismentis.* Comforts. "þat night he had ful nobil rest, With alkins esment of þe best." *Ywain,* 3383.

82. *behuse.* Needs, behoofs. Contracted from *behuiffis.* We find *behuifis* and *behuse* riming with *excuse* in *Clariodus* iv, 1356, 2506. The verb *buse*—a further contraction of *behuifis*—occurs in AA. 315: "me buse wende one my waye." See also *Ywain,* 1085, 1185.

83. *heip.* Possibly an error for *keip.* We still use "keep the house" for "stay in-doors." To keep the harberie would then mean to be sheltered in it.

84. *micht . . . excuse.* Might with reason be excused for praising the lodging and entertainment after they had tried them.

86. *pryse.* A proverbial phrase. "Praise in departing." *Tempest,* iii, 3.

86. *how that thow dois.* According as thou farest (or hast fared).

87. *lak.* Blame, find fault with. "Nor na man will I lakkin or despyse." Douglas, *Aen.* i, *Prol.* "To loure on my neighbore and to lakke his chaffare." *Piers Plowman* (B) v, 160.

87. *Peter!* By Saint Peter. "ȝe, Peter! quoth þe porter." G. 813. "Peter! it am I." Chaucer, *Shipmannes Tale,* 214.

LINE.

96. *cheueris with the chin.* Shiver with the chin, have the teeth chattering with cold. "His teith chatterit and cheverit with the chin." Henryson, *Testament of Criseide*, 156.

98. *glaid.* Laing and E. E. T. both insert "was," but it is the pret. of *glyde*, as in l. 482.

98. *gle.* Usually mirth, entertainment. Here apparently equivalent to hospitable reception.

99. *sit.* Resist, withstand. "He durst not sit anys my summondis." Dunbar, *Twa Mariit Wemen*, 319. "Pharaoh sits that process." Donne, *Serm.* cl. It is a contracted form of *asit*, OE. *ætsittan*. "Non his dent asit might." *Arth. and Merlin*, 8150.

108. *farne.* Fared. Strong p. part. of *fair*.

109. *rufe.* This word as an adjective does not seem to occur elsewhere. OE. *rōf*, fierce, bold.

111. *knap.* Snatch, pluck, pull (from the perch). "Thow can knap doun caponis on the nicht." Henryson, *The Wolf, the Fox, and the Cadgear*, 17.

120. *begouth.* A Scottish form of "began," apparently by analogy with *can, couth*.

121. *maid him to mene.* Made himself to attempt, *i. e.*, made an attempt. For *mene* cf. G. 1157. "Þer schulde no man mene to þe male dere."

126. *kynd aucht to creip.* A proverbial phrase signifying "Nature (or breeding) ought to show itself." In the Towneley Mysteries (*Pastores*) we have "kynde will crepe where it may not go;" *i. e.* nature will creep where it cannot walk. The phrase occurs also in *Everyman*, 316. Rauf says that this is an occasion on which the King's breeding, or natural sense of

LINE.

propriety, ought to show itself, or otherwise he is ignorant (of good manners). Cf. the Dutch proverb: "Blood will creep where it cannot walk."

127. *vnknawin.* Ignorant, untaught. "Vnknawin . . . . quhat was best to doon." *Kingis Quair*, 45. We have *knawin* "acquainted" in ll. 254, 532. A similar misuse, though sanctioned by custom, occurs in the modern "he is mistaken," for "he mistakes."

128. *lord of my awin.* Rauf is already lord of his own house, and it is for him, not the King, to do the honours of reception. So in GG. 147 Gawane will not venture to prescribe any rules of hospitality to the lord of the castle, saying, "To mak you lord of your avne, me think it grete skill." See ll. 166, 167.

133. *Gyliane.* Gillian, or Juliana. So "Saynt Gilyan" for Saint Julian, G 774.

135. Two lines wanting in original.

141. *graid.* Made ready, prepared. Contracted form of *graithit.*

145. *begin the buird.* Take the highest place at table, and be seated first. "Bischop Baudewyn abof bi-geneȝ þe table," G. 112. "Then sayd thei all, at a word, That cokwolds schuld begyne the bord, And sytt hyest in the halle." *Cokwolds Daunce*, 199. "Sith thou hast taken this estate . . . . Thou must begin the bord." *John the Reeve*, iii, 268. "He mot bygynne þat borde." *P. Plowmans Crede*, 557. "Ful ofte tyme he hadde the bord bigonne." Chaucer, *Prol.* 52.

153. *faind.* A somewhat rare word, meaning to stop, halt. "They fayne never are they falle at þe flode merkes,"

LINE.

MA. 1147. "Fenyhe the nowcht to fulfille thi heycht," Wyntoun, *Cronykil*, vii, 72. "Feyne ȝow noghte feyntly." MA. 1734. "Quhen thai saw the nobill King Cum stoutly on forowtyn fenȝeing." Barbour (E) ix, 255. The meaning in the text seems to be, he did not stop from a fall (did not recover himself from falling) until he found (himself on) the earth. Perhaps *faynding* has a similar meaning in Barbour, *Bruce*, iii, 289: "quha tais purpos sekyrly, And followis it . . . . For-owt fayntice, or yheit faynding, He sall eschew it in party." That is: "whoever takes a firm purpose, and follows it without weakness or cessation, he shall achieve it [at least] in part."

156. *anger*. Pain, suffering, affliction, distress. "Thir angrys may I na mar drey." Barbour, *Bruce*, iii, 321. "In nane anger sal ȝe be." *Ywain*, 1529. "The angyr na the wrechit dome." *Bruce*, i, 235. "Angers and yuels may hym appayre." Hampole, *P. C.* 691. See l. 945.

160. *thow byrd*. See note to l. 67. We find the more accurate form in earlier texts:

> "In hart haf I sa mekil wa,
> þat my-self me byrd to sla." LS. ii, 468.
> "þe burde fyrst aske leue." *Pearl*, 316.

170. *gude*. Good men. See note to l. 14.

174. *foundis*. Goes. "How salle we fare . . . . þat fowndis to fyghte?" AA. 261.

175. *braithlie*. Violently. "The wagande wynde . . . . brethly bessomes with byrre." (The rushing wind violently sweeps with noise) MA. 3661. "A . . .

LINE.

spere tille his hert brathely was borne." *Quatrefoil of Love*, 201.

175. *beird.* Stormed, vociferated. From *beir*, noise. "Land-brist rumland . . . . with sic beir." Douglas, *Aen.* vii, prol. 21.

184. *but mair.* Without more. No other company was present.

186. *went upon hicht.* Literally, "went on high." The meaning seems to be, "went joyously round."

188. *byrnand.* Here equal to "illuminated," "lit up," "blazing with light."

193. *dois glaidlie.* Be merry. "Sytt downe and do gladly." *Wright's Chaste Wife*, 24. "Do gladly, Sir Knight, sayde Robyn." *Geste of Robyn Hood*, 34.

209. *bakin in breid.* Baked in pastry. "Birdes bakene in brede." AA. 485.

210. *fusioun.* Abundance, plenty. "Of alle manere fusoun ynouȝ þey hadde." *Libeaus Desconus*, 112.

212. *raik.* Pass, go round. "Lo, quhair thay raik on rawe." Henryson, *Robene and Makyne.*

215. *dreichlie.* Steadily, regularly. "Drawene dreghely the wyne and drynkyne thereaftyre." MA. 2028. "Dreȝly alle a longe day." *Clannesse*, 476. *Dreghe* is endurance, continuance. "Thus they dreuene . . . . alle the dreghe of the daye." MA. 2915. OE. *drēogan.*

223. *countenanee.* Demeanour, behaviour. "Be nocht in countenance ane skornar, nor by luke." Dunbar, *To dwell in Court*, 35. "The countenance and the maneres of alle the folk." Chaucer, *R. R.*, 814.

227. *maist wynning.* Principal dwelling, chief abode. Cf.

LINE.

"And where, quod I, is your most abyding?" *Assembly of Ladies*, 264.

228. *wayndit.* Hesitated. "To cut his throit . . . . he wayndyt nocht." W. i, 198. I sall waynd for no wye to wirk as ȝe will." H. 458. OE. *wandian.*

230. *office maist.* Highest office.

237. *for my dwelling.* On account of my dwelling with you (and consequent absence from the Court).

239. *Wymond.* OE. *wigmund,* "guardian of battle," or "protector of warriors." Wymond is the name of the third soldier in *York Mysteries*, xxxiv.

240. *thi harberie is tane.* Thy lodging is secured.

244. *onwart.* Part payment, advance, but here profit.

248. *on ilk syde.* The truth on each side, *i. e.* the whole truth.

249. *that.* Demonstrative. Thou shalt know that well enough.

259. *rid.* Here, and in ll. 284, 435, 888, Tonndorf alters to *red.*

262. *furth gane.* Advanced.

273. *squyary.* Attendance or retinue of squires. "And profferit him a squyarie, To go with him in company." *Gray Steill*, 1189.

276. *pauyot.* Not found elsewhere, but a servant of some kind. Jamieson (*Scot. Dict.*), conjectures *pavisot*, or shield-bearer, but gives no instance. Rauf did not need such an attendant to carry his "auld buklair" (l. 517). Moreover, a pavise was not a shield, but a screen.

277. *thocht lang.* Grew weary or impatient.

278. *anent.* Near to, close by. "A wounde . . . . an-ende hys hart." *Pearl*, 1135.

LINE.

288. *that wantis.* That is lacking or missing.

309. *gif the mair.* Thou wilt nevermore undertake (give thyself) to tell a lie. Rauf means that Wymond will certainly not dare to lie to him after the correction he has received.

313. *bid nocht to layne.* Offer not to conceal. "If ani man my name þe frayne, On al manere luke þou yt layne." *Ywain,* 2195. "Why layne you your name from me?" Malory, *Mort Darthur,* xviii, 13. "Layne not þe soþe," G. 1786. Icel. *leyna.* It sometimes means to refuse, as, "Late me in; thar thou noghte layne." *Quatrefoil of Love,* 253.

316. *enchaip.* Another form of *eschaip.* Where any collier may come off safely, I trust to succeed. In the *Bruce* we find *enchapin* for *eschaping* (C MS. vii, 75). The Oxford Dictionary (following Donaldson's Supplement to Jamieson) supposes it a form of *encheap,* "trade," but gives no proof of the existence of such a word, nor any reference for *enchaip* but the present passage. This epenthesis of *n* was not uncommon. Cf. *encheif, enchauf, encroche,* from OF. *achever, eschauffer, acrocher.*

321. *chauffray.* Ware, merchandise. A more common form is *chaffair.* "Bot thow be war, thow tynys off thi chaffair." W. vi, 460.

327. *ma.* More (in number). The distinction between this word and *mair* more (in quantity) is carefully preserved. So, in Southern English, the distinction between *mo* and *more,* is observed from Chaucer and Maundevile to Shakespeare and Ben Jonson.

LINE.

328. *war wanderand.* Perhaps an ellipsis of the relative: "who were (or had been) wandering."

329. *sic ten.* Ten times as many were sent out toward each point of the compass. Cf. l. 440.

340. *withoutin.* Without reckoning, exclusive of.

342. *ȝule nicht.* Yule eve. It is the second day before Yule that the King is lost in the mountains, and he spends that night with Rauf. The next morning he returns, after bidding Rauf come "to-morrow," or Yule day, to the Court. Rauf sets out early on Yule morning.

343. *Bischop Turpine.* Archbishop of Reims in the latter part of the eighth century. The romances represent him as the trusted councillor of Charlemagne.

344. *reuest.* Robed in their vestments. "Tisiphone . . . . in bludy caip reuestit." Douglas, *Aen.* vi, 9.

344. *at ane sicht.* At once; all together. Lit. "at one sight." "Seuyne score of scheildis thai schew at ane sicht." GG. 483.

347. *following.* The Midland form. So *cumming* (l. 397); *during* (l. 924).

351. *rew.* Street, from Fr. *rue.* "We pas by secrete wentis and quiet rewis." Douglas, *Aen.* ii, xi.

352. *Sanct Dyonys.* The famous abbey of Saint Dionysius, or Denis, the patron saint of France.

356. *wicht* qualifies *sone.*

358. *principall.* Principal men, high nobles.

360. *worthie began.* Worthily begun.

363. *dew.* This verb, originally weak, has taken the strong forms *dew* and *dawin* (l. 383).

366. *wandit.* Apparently the addition of a weak suffix to a strong preterit.

LINE.

367. *bot ȝone man that ȝe knew.* Unless you knew that man.

368. *do ȝow in his gentrise.* Trust yourself to his courtesy or good faith. "I do me in thi gentrice, be Drightin." GG. 1111. "To souer in thi gentrice but signete or sele." *Ib.* 1105. "In his gentrice richt weill I dar assure." *King Hart*, 397.

370. *and he had bene allane.* Gyliane means that her presence restrained Wymond from violence.

371. *for thy.* Instrumental case of the pronoun. Therefore; on that account.

374. *layd.* A contraction for "lay it." So, "on thy awin perrell beid" (= be it), *Freiris of Berwick*, 541. "I stand ford" (= for it), Lyndsay, *Satyre.*

379. *war.* Subjunctive. I spoke not out of reason (*i. e.* my rebuke was just) to Wymond, if the truth were known.

391. *thing.* Used for man, or person, as in l. 481.

392. *set him on assay.* Undertake any adventure.

396. *boun.* Proceed, go. "To souper sone thai bownd." W. 485. "Bischopis bovnis to the burd." H. 685.

409. *all haill.* Entire, complete. Also used adverbially. "He governit alhaill the abbacy." *Freiris of Berwick*, 127. "All haill thy harte for till haif myne." Henryson, *Robene and Makyne*, 85.

415. *huit.* Contracted form of *huifit.* Cf. l. 493.

415. *midmorne and mair.* Mid-morn and past. "Be it wes mydmorne and mair." GG. 480. Cf. Barbour, *Bruce*, xiv, 206.

417. *come.* The preterit. The present is *cum.*

432. *for to towsill.* A loose construction. It might be freely

LINE.

rendered: As for maltreating me, or laying violent hands upon me (if such be your purpose) before, *etc.*

434. *do way.* A form of dehortation, equivalent to "have done," "cease." "Do way! quaþ he, it schal be so." *Orfeo and Heurodis*, 226. "The quite knyȝte bede, do way!" *Sir Amadace*, xxxviii, 5. "Do way, quoth þat derf man . . . . þat speche." G. 1492.

435. *be all that we haue sworne.* By our vows of knighthood. A form of adjuration used by one knight to another; here somewhat facetiously addressed to Rauf.

439. *suld haue went.* Shouldst go.

442. *myster.* From Lat. *ministerium*, OF. *mestier*. It has two meanings:

(1) craft, art, skill, occupation. "An engynour . . . . that sleast wes of that mister." Barbour, *Bruce*, xvii, 434. "Husbandis and men of all mysteris." *Ib.* 542. "Tak me here Mi fundlyng for to lere Of þine mestere." *Kyng Horn*, 227.

(2) need, necessity. "He maid succoure till his that myster had." Barbour, *Bruce*, xvii, 387. "Thai had gret myster of rest." *Ib.* 798. See note to l. 748. Rauf means either that he is under no obligation to fight wandering knights, or that he has not the requisite skill, fighting not being his business. The former is probably the meaning here.

451. *nor hecht.* Perhaps we should read *na hecht.*

455. *gowlis.* Gules, the heraldic term for red, said to be derived from Persian *gul*, a rose. "He bure a lyon . . . . of gowlis full gay," H. 366, referring to the arms of the King of Scots: a red lion on a field of gold, within a double tressure. "Fayr wes the

LINE.

feild . . . . with gold and goulis in greyne." GG. 475.

458. *trimland.* This and the following lines refer to Sir Rolland, whom we must conceive as trembling with excess of wrath or valour.

467. *plaitis.* Back and breast plates. Chaucer's Sir Thopas wears "a plate" over his hauberk.

468. *pulanis.* The projecting knee-pieces of plate-armour. "Polena, pars vestis militaris qua genua teguntur." Du Cange, *s. v.* "Pullane greis he braissit on full fast." W. viii, 1203. "Luflych greueȝ with polayneȝ piched þer-to." G. 576.

468. *prest.* Handsome, fine. "Þer weore pope-iayes prest." *Pistill of Susan,* 75. "Princes þat er proper and prest." Minot (Wright) *Pol. Songs,* i, 751. "More people more handsome and prest." Tusser, lxiii, 7. "As prety and as prest." Skelton, *Phyllyp Sparowe,* 264.

468. *peir.* Perhaps we should construe this as "peir of that ilk:" matching in design his back and breast plates. Cf. "of þe same painture Was lingell and trappure." *Libeaus Desconus,* 1663.

469. *graipis.* Bosses? clasps? The word does not seem to occur elsewhere. The construction would seem to require "on his greis."

470. *cussanis.* Armour for the thighs. OF. *cuissot.* The Oxf. Dict. derives from *cuisson;* but Littré says that *cuissau* and *cuissot* are the only forms found in the old texts. Godefroy gives *quesson.* It occurs as *quyssewes* in G. 578.

471. *braissaris.* Armour for the arms. Fr. *brassart.*

LINE.

473. *trew lufe.* Probably should be *trew lufes.* True-love-knots, or *lacs d'amour*, were an ornament frequently met with in heraldry. They occur in the collar of the order of the Garter. King Arthur's mantle was "trauerste wyth trewloues in trete." AA. 354. In AA. 510, the "trewluffes" with which the knight was decorated, seem to have been embroideries on his cote-armure. In G. 612 Gawane wears a ker-chief or veil over his aventayle, "enbrawden with tortors . . . . and trulofeȝ." The "tortors" are evidently *torteaux*, or circular plates of a red colour, so called in heraldry.

474. *tewellis.* Equipments, arms. "The toppe-castelles he stuffede with toyelys." MA. 3617. Previous editors changed it to "iewellis." Cf. "Trwe tulkkes in toures teueled wyth-inne." *Clannesse*, 1189.

474. *full teir.* Very tedious. A rather favourite formula. "It war full teir for to tell . . . . the seir courssis." GG. 213. "The order of thar armis, it war to tell teir." H. 578. To telle the dedis . . . . my tonge were to tere." AA. 121. Sometimes written *tore.* "That were to tor for to telle." G. 165. "Hit were to tore for to telle of þe tenþe dole." *Ib.* 719.

475. *circulit.* Surrounded, bordered. Dunbar says of the lion in the royal arms of Scotland, which is within a flowered tressure:

> "On feild of gold he stude full mychtely,
> With flour-de-lycis sirculit lustely." *Thrissill and Rois*, 97.

476. *bellisand.* Elegant, handsome. This word (not found elsewhere) seems to be from OFr. *abellisant*, agreeable,

LINE.

pleasing. "Couleurs abellisans." G. de Machault, (in Godefroy).

477. *stout on stray.* Apparently an error. *On stray* (= "astray," as *on lyfe* in l. 591 is "alive") signifies "aside," "sidewise." The phrase *stert on stray* is common, applied to the shying, sidewise prancing, or starting of a mettlesome horse or frightened animal. "His stedes startun on straye." AA. 532. "Mony sterne [riders] . . . . stertis on stray." GG. 19. The hunted fox "start on stray." G. 1716. Cf. *Syr Degrevant*, 1640. We have also the phrase *stryke on stray.* "One a stirtande stede he strykes one straye." AA. 511. "The stedis stakerit in the stour for streking on stray." GG. 916. It is probable that in the text we should read *start* instead of *stout.*

479. *ronsy.* Horse, Fr. *roncin*, from Lat. *rocinus.* "He rood upon a rouncy." Chaucer, *Prol.* 390. The original meaning seems to have been work-horse as distinguished from war-horse. "Plus que ne pevent porter quatre roncin." *Garin le Loherain*, iii. Du Cange defines *rocinus* as "equus minor." Cf. *Don Quijote*, I, i. "Rocinante, nombre . . . . significativo de lo que habia sido cuando fué rocin."

481. *rusit.* Admired, praised. "This ilk Tewcer his enemyis of Troye Rusit and lovit." Douglas, *Aen.* i, 9. See note to l. 80.

481. *ryall thing.* See note to l. 391.

483. *to the gre.* To the [same] degree, *i. e.* corresponding to his appearance.

483. *iornaying.* Combat. "The journey was for the Kyng of England." Froissart (Berners), cli.

LINE.

485. *he war*, etc. He would be (or must be) a full mighty man who durst meet him with hostile intent (*magre*). "I will sey more, with that thow conne me no magre." *Merlin*, ii. "And ȝe kun me na mawgre." *Ywain*, 990. Fr. *mal gré, maugré.*

489. *vndertuk.* So in S. T.; in original *vndertak.*

494. *may the hicht haue.* That is, until the sun has ascended to the meridian.

496. *catche.* Go, proceed. "Kysse me . . . . and I schal cach heþen." G. 1794. See l. 33.

496. *that sall not be to craue.* There will be no entreaty about that; *i. e.*, if you object, you shall be compelled to go.

498. *gaif.* For *geif* or *gif*, for the sake of the rime.

499. *for na*, etc. Tonndorf makes this and the following line part of Rolland's speech. But Rolland has intimated that Rauf's refusal to come might be interpreted to his prejudice as indicating contumacy or disloyalty to the King, and Rauf energetically repels the insinuation.

503. *nor he namit*, etc. Nor did he name thee more than any other man.

511. *mat.* Vex, molest, trouble. "Þou motez me for to mate." *Pearl*, 612. The word has found its way into most European languages by the means of the game of chess, and is originally Arabic: *shāh māt*, "the king is dead," giving our "checkmate."

513. *this deir day.* Compare "this blessed day" in modern vernacular.

520. *stubill.* Stout, sturdy. "In stubbill array, throw rankest gers and corne." Henryson, *Uplandis Mous*, 92.

LINE.

521. *toun man*, as opposed to *husband man*, countryman.

533. *buikis and bellis.* A common oath. The books and bells are those used in the services of the Church. "That borne was in Burgoyne, by buke and by belle." AA. 30. "Scho blyssede his body with buke and with belle." *Quatrefoil of Love*, 33.

535. *aduertance.* Retinue. Originally attention, attendance, hence body of attendants.

538. *gif I fand the.* If I try thee, *i. e.* put thy good faith to the test.

538. *forrow.* Apparently the only instance of this verb. *Forrow* is "before," "in advance," and here may mean "go forward" "proceed." Or it may be an imperative use of the adverb, as "On, Stanley, on!" Or *ga* may have dropped out of the text. Cf. "ȝhe ga forrow vs." Barbour, *Bruce*, vii, 145.

540. *bot gif . . . . delay.* Unless some sudden (unlooked-for) hindrance delay it.

542. *threit.* Contracted form of *threipit.* To *threip* is to quarrel or fight; here used in the sense of "compelled," "forced."

545. *to new.* To renew (or make good) thy covenants.

546. *airar . . . . nor none.* Rolland was not obliged to produce Rauf until about noon. See l. 400.

550. *rais.* Hack, slash, hew.

> "Thys knyght noght of hir [the serpent] myght rase." *Rom. of Partenay*, 5938.
>
> "With his swerde so mightely gan race
> Through the umber into Troylus face." Lydgate, *Troy Book.*

We have the noun in G. 2076. "Ther þe ruful race he schulde re-sayue."

LINE.

552. *als febil . . . . bone fay.* As weak in thy good faith (as thou art splendid in appearance).

562. *as we war borne.* Cf. Chaucer, *K. T.* 775: "on his hors, allone as he was born."

563. *blonkis.* OE. *blǫnca.* The original meaning was probably a light-coloured horse, but it is used in the earliest literature for "horse" simply.

563. *bland.* Probably an error for *band*, bond, covenant.

575. *hone.* Delay. A contracted verbal noun from *hove*, (*huif*) linger, tarry. "The turtour . . . . enterit but hone." H. 130.

590. *semblit.* Came, approached. The usual meaning of *semble* is meet, encounter. "Sex ware to symple to semble with hyme one." MA. 967. "Bot I semble . . . . with Saraȝenis." H. 484.

605. *beget.* This evidently means to deceive, trick, but instances are wanting. It is probably a variant of *begeck*, befool. "To begaik . . . . ther husbandis." Dunbar, *Twa Mariit Wemen*, 452 (Maitland MS.). A geck was a fool, laughing-stock. "The most notorious geck and gull." *Twelfth Night*, v, 1.

610. *gedlyng.* Fellow. OE. *gœdeling.* "This gladdez myne herte that ȝone gedlynges are gone." MA. 2885. "Wat! harlot gadelyng, saide sche." *Sir Ferumbras*, 1234. "Stondith stille, thou gadiling." *Gamelyn*, 203.

611. *ane gift . . . . I geif.* I give a gift, *i. e.* I have news for you (?).

614. *cassin.* Placed, set. Contracted form of *castin.* The panniers were "set on the ground," apparently in expectation of custom. "Than had I cassin in cair

LINE.

mony kene knight." GG. 1108. "Curches cassin thame abone," *i. e.* kerchiefs placed on their heads. Dunbar, *Twa Mariit Wemen*, 23.

615. *preissis to preif.* Insists on trying.

629. *enbraissit.* An error for *vnbraissit*, unfastened. The word with this meaning seems not to occur elsewhere.

635. *set that bot licht.* Care but little for that. "Of paramours he sette not a kers." Chaucer, *Mill. T.* 570.

648. *this.* Probably should be the regular plural *thir*, as in l. 690. *This* for "these" occurs in ll. 662, 725; but in both cases with the uninflected plural, "this seuin ȝeir." The pl. *wanis* is probably used on account of the rime.

649. *He trowit.* This seems superfluous, in both grammar and metre.

650. *rewaird.* Attention. "They will take rewarde to you . . . . because of elde." Y. M. xx, 235. "Havinge un-to myn honour . . . . no reward." Chaucer, *Tr.* v, 1736.

652. *not . . . . almaist.* Almost not, scarcely. They accounted the collier scarcely worth notice.

655. *furth fend.* Should probably be one word, *furthfend*, meaning restrain, keep back. "Forfende thi foot from the sties of hem." Wyclif, *Prov.* i, 15.

670. *reuall.* Border, band, list, tressure (OFr. *rieule*). We are enabled to determine the meaning of this rare word by an interesting passage in the *Wallace* (ix, 106). We are told that, as Wallace was sailing to France, several ships hove in sight, on beholding which the skipper exhibited great alarm, and when Wallace inquired the cause, explained that the vessels

LINE.

were those of the Red Reiver, the most formidable and merciless of pirates. He knew him, he said, by his cote-armure, or heraldic cognisance, which bore a bar of blue and a bend of green, "and riwell ay off reid." This Reiver, it seems, was a historical person, named Thomas de Longueville. Wallace, we are told, overcame him, made him his friend and procured his pardon from the King of France. From this Thomas was descended the distinguished family of Charteris of Kinfauns, who bore as arms, argent, a fess azure (the "bar of blue") in a double tressure gules ("riwell off reid"); the tressure or border being an honourable augmentation, borne also in the royal arms of Scotland. The well-known arms of Charteris were doubtless familiar to the poet of the *Wallace*, as also the history of the family. Thus we fix the meaning of "riwell of reid" as a red tressure, border, or list. It is also plain why our poet selected it as a decoration for the ceiling of Charlemagne's hall. Every Scot knew the royal arms of Scotland: or, a lion rampant gules, in a double tressure, flory, counterflory, also gules; and knew also the ancient tradition that Charlemagne, grateful for services rendered him by Achaius, King of the Scots, and as a symbol of lasting friendship, added to his blazon the double tressure ornamented with fleurs-de-lis. Leslie, *Historie of Scotland*, v. Hence our poet, in describing the decorations of Charlemagne's hall, could not forget the "flour-delycis" (668) nor the tressure.

675. *dosouris*. Canopies. "*Dorserium*, umbraculum . . . .

LINE.

quod capiti sedentis superponitur." Du Cange, *s. v.* "Abofe the dece on doser to henge." G. 478. Cf. AA. 444. OFr. *doussier.*

678. *he was set.* We should probably read "it was set," referring to the hall, which the poet is describing. Cf. l. 666. Rauf has not yet caught sight of the King. We may render "It was cunningly adorned in marvellous variety."

679. *blyth byrdis.* Embroidered in the hangings or tapestry. "Birdes braudene aboue in brend golde briȝte." AA. 444 (D).

679. *bestiall.* Animals collectively. "Wthir dantit gretar bestial." Douglas, *Aen.* vii. *Prol.* 79. "Ane revand wolf that levit . . . . on bestiall. Henryson, *The Wolf, the Foxe, and the Cadgear,* 3.

683. *bancouris.* Coverings to seats. "Benkis ourbeld with bancouris of gold." H. 672. "Dossours and qweschyns and bankowres full bryghte." AA. 444. OFr. *banquier.*

686. *at all richt.* Exactly right; in their proper marshalling.

689. *anournit.* Adorned. "Wyth vertueȝ ennourned." G. 634.

689. *that is na nay.* That is not to be denied. "Till accuss Natur, this is no nay." H. 113. "The briddes singe, it is no nay." Chaucer, *Sir Thopas,* 55.

690. *wald of.* Would go out of. The suppression of the verb of motion is common. Cf. "Thow mon to Paris," l. 425.

692. *worthis of him.* What becomes (or has become) of him.

701. *can thring.* Pleonastic for *thringis* or *thrang.* This use of *can* and *couth* is very common in Early Scottish.

LINE.

"Till him he ran, and out a suerd can draw." W. i, 401. Cf. l. 826.

704. *worthis.* Will be, can be.

706. A line is missing in the original, evidently to the effect that Wymond did not present so imposing an appearance before.

713. *seigis.* Men, lords. "Thus assemblit thir segis, syris senȝeourable." H. 655. "Baith thai segis . . . . stithly thai stude." GG. 575. OE. *Secg.*

717. *gyde.* Apparel, robe, gown. "A gyde of . . . grene." W. i, 214. "Hir gyte was gray." Henryson, *Test. of Cresseid,* 260. "She cam after in a gyte of reed." Chaucer, *R. T.,* 34. "Hir gyde was glorious and gaye, alle of gyrse grene." AA. 366.

719. *come to me.* Came to me, tempted me.

720. *hope.* Fear, apprehend. "He hopid þat hys lord was hyrt." *Ywain,* 2465. "He hoped he was wode." *Ib.* 1675. "I haue slike pyne That I hope my hand to tyne." *Holy Rood,* 821. "Vs commes som bodeworde, I hope it be badde." *Quatrefoil of Love,* 250.

721. *changis my cheir.* To change the cheer was to make or become uneasy, to alarm, or distress (as indicated by change of countenance). "His cher ful oft con chaunge." G. 711.

727. *for-wonderit.* Surprised, amazed. "The wise of the weder for-wondred þey were." AA. (D) 334. "Al for-wondered watȝ þe wyȝe." G. 1660.

731. *sa strait ford.* So straight forward, *i. e.* everything in order as it had occurred.

732. *quoke.* This verb, originally weak, has taken a strong preterit.

LINE.

733. *schord.* Threatened. "Schorand the citie to distroy." Douglas, *Aen.* xii, 12. "Yone sterne for to schore." GG. 276. We have also the noun: "Thi schore compt I noght ane caik." GG. 103. "He brukit not for all the busteous schor." W. vii, 1080. So *Kyng Hart*, 144, 376.

734. *with all.* Together.

740. *set at sa licht.* So lightly regarded. Cf. l. 635.

742. *be our sicht.* By our judgment or opinion.

743. *God forbot.* A more usual form is "Goddis forbot," *forbot* being a noun.

745. *him semis.* For *he semis.*

748. *myster.* Need. "His horss . . . . he gaif To the ladyis that mystir had." Barbour, *Bruce*, iii, 356. "In hys almus he [Macbeth] sew syluer Till all pure folk that had myster." Wyntoun, *Cronykil*, vi, 18. "Mend, geue ony myster be." Lauder, *Dewtie of Kingis*, 489. The curlew could write "with his neb, for mistar" (with his bill at need). H. 207. See note to l. 442. Fr. *mestier.* "Viegne qui d'avoine a mestier." *Girard de Viane.*

760. *forfaltour.* Forfeiture of a vassal's land for breach of feudal obligations. Lat. *forisfactura.*

760. *fre waird.* When a tenant in chief was a minor, the wardship fell to the King, who might bestow it upon any one whom he wished to reward. Chaucer was given the wardship of Edmond Staplegate in 1375.

765. *schone.* Shoes. "Thow salle wynne thi schone Appone the sowdane." *Sir Percival of Galles*, 1595. "That day he taught hym so to done, That worthely he wanne his schone." *Ipomydon*, 977. Another

LINE.

phrase is "to win one's spurs," applied to a newly created knight's first feat of arms.

766. *wythest.* For *wichtest.*

772. *betaucht.* Committed. The King ordered that a chamber with armour should be committed to a squire for Sir Rauf's use.

773. *clois.* The term was applied to the close-fitting plate-armour, as distinguished from the looser armour of interlocking rings or scales, such as the hauberk or jesserant.

774. *of fee.* His feudal vassals. We must understand that the yearly revenue of three hundred pounds was the rental of lands to be held by Rauf *in capite.*

782. *gest.* Jest, object of derision.

783. *ganandest.* Readiest, nearest. *Ganand* is "suitable," "fitting." "Heir is no meit that ganand is for ȝow." *Freiris of Berwick,* 254.

784. *sall neuer,* etc. Shall never a lord laugh aloud, while my life may last, that I for cowardice should leave off [draw back from fighting] and [I] living, moreover. That is, while I have life.

790. *and docht.* The carl, namely; that is, Rauf himself.

791. *runsy.* See note to l. 479.

799. *neir tyme.* Near the time of day of his former encounter.

809. *renk.* Lists, tilting-ground. "The douȝty knyȝthus . . . . throw the renkus gon thai ryde." *Syr Degrevant,* 1286. See next note.

809. *fewtir* (OF. *fautre, feutre*). A support of some kind attached either to the breast-plate or saddle, to steady the lance and add force to the thrust. The word is frequent in the Fr. and Eng. romances of the 13th,

LINE.

14th and 15th centuries. "Lance sor fautre." *Garin le Loherain.* "Met la lance sor le fautre." *Chev. de la Charette.* "To him rides with his spere on feuter festened." *W. of Palerne,* 3593. Authorities differ as to the form and attachment of the fewter; but if the same as the "arest," it was a metallic projection from the right side of the breastplate. Attachment to the saddle seems irreconcilable with contemporary drawings. The knight placed his lance "in fewter" when about to charge, as Rauf does here when within the distance usual in the lists (rowme of ane renk).

810. *fer fellonar.* He supposes that it is Rolland, but finds him more formidable or ferocious in appearance.

811. *foundis.* Attempts. We find this verb used in the sense of "make an attempt on," "attack," in AA. 262: "That ofte foundis the folkes."

811. *forcenes.* Vigour, might. The adjective is common. "A fforsey mane and a ferse." MA. 3308. "Ferse and forssy in fight." GG. 487. "Of Grekis mast forcy Diomed." Douglas, *Aen.* i, 3. "He raisit up his forcie arme." *Clariodus,* i, 83.

811. *se.* Sir Rauf is anxious to see the face of his adversary (now covered by his visor) to determine if it be Rolland or another, and this he might do by unhelming him.

815. *splenders.* "Thair speris in splendris sprent." GG. 618.

821. *vther.* Each other.

822. *baft.* Beat, smote. "Beft him with buffettis." Dunbar, *Fenȝeit Freir,* 78. "The wroth of the goddis has doun beft The cietie of Troye." Douglas, *Aen.* ii, 10. "Bysyn in baile beft." H. 959.

LINE.

825. *dout of vincussing.* Fear of conquest, *i. e.* of being conquered.

831. *heit.* The original has *heid*, evidently an error for *heit.* See l. 838.

832. *mait.* Exhausted. "At þe last he watȝ so mat he myȝt no more renne." G. 1568. "Mate I lay down on þe grownde." *Ywain*, 427. "Þey buþ so mate þay mowe noȝt go." *Sir Ferumbras*, 2506. See note to l. 511.

833. *price.* Honour, reputation. "The Pacoke of pryce." H. 90.

836. *girth.* Peace, truce. A metathesis of *grith* (OE. *grið*). "Thay gafe no gamene no grythe þat one grownde growes." AA. 59.

837. *ȝarne efter ȝeilding.* Desire yielding; ask quarter.

839. *vesеir.* Visor. The movable front part of the helmet, pivoted so that it might be raised or lowered. Sometimes the aventayle was divided into two sections, locking together; the upper, or visor, might be lifted so as to uncover the eyes, while the lower, or bever, might be moved so as to allow the knight to drink. Both visor and bever (often spelled "beaver") were frequently used for the whole aventayle, as in *Hamlet*, i, 2; and the aventayle for the bever, as in MA. 910. "Pysane, aventayle, and gorgere." *Libeaus Desconus*, 1708, where the pysane is the camail falling from the helmet and protecting the back of the neck, the aventayle protects the face, and the gorgere the throat.

845. *bak heir.* In original, *bakheir.* "Back" is a backer, supporter, second. "Without knowledge of any

LINE.

back . . . . to follow. Knox, *Hist. Ref.* i, 89 (Laing). "Welcome, my bully, my back!" Congreve, *Old Bachelor*, ii, 2.

850. *Termagant.* An evil spirit or demon, anciently supposed to be worshipped by Mohammedans and other heathen. The origin of the word is uncertain. In old romances it more frequently appears as *Tervagan.* "La loi y fut Mahon et Tervagan." *Chanson de Rolland*, 611. "Þe soueðe hatte Teruagant, an heh god in ure land." Laȝamon, *Brut*, 13912. "That file geaunt þat leved in Termagant." *Libeaus Desconus*, 1391.

851. *blenkit.* To *blenk* is to beam, radiate. "The bemes blythest of ble fro the son blent." (*blent* = *blenkit*) H. 3. Cf. "ice-blink." Rauf "beamed with his face," *i. e.* his face lighted up when he discovered that his adversary was a Saracen.

852. *thow sayis*, etc. He had not said so, but Rauf infers it from his appeal to Mahoun.

854. *ȝsall neuer hine.* See note to l. 690.

856. *succudrously.* Haughtily, arrogantly. The noun is *surquedry* or *succudry.* "Wher is now your sourquydrye?" G. 311. "Spekis na succeudry." GG. 278. "Of surquidrye and foul presumpcioun." Chaucer, *Troilus*, i, 213.

857. *I haue*, etc. I am not so fond of life (*i. e.* I have no such fear of death) as to let you depart amicably (without a combat). Rauf has just said that one of them must die.

861. *rude braid.* Rood-breadth. Cf. "Þe frensche men þai

LINE.

made reculle wel an akers lengþe." *Sir Ferumbras*, 971.

863. *pithis.* Cf. Henryson. *Foxe and Cadgear*, 175. "My pith micht mocht beir it."

873. *tyte.* Quickly. "He bad þat I sold tel him tite." *Ywain*, 409. "Elene also tite . . . . gan her tire." *Libeaus Desconus*, 889.

880. *souerance.* Assurance of safety, truce. "Be-soghte hym of surrawns for sake of our Lorde." MA. 3182. Equivalent to "saiff-condyt." W. vi, 898. So *souerit*, assured of, safe from. Cf. W. viii, 870, and GG. 1105 (where it is misprinted *soner* in S. T.).

882. *breif.* Probably an error for *brey*, frighten. "A serpent . . . . breyd thame all." Wyntoun, *Cronykil*, vi, 322. "Fra thay saw thair sembly, It culd thame bre." Douglas, *King Hart*, 187.

886. *the tane*, etc. One of us is able to overcome you. Perhaps we should read *the presoun*, *i. e.* thee a prisoner. *Prison* for *prisoner* is common. "Þis þing, sir, I ask of þe, þat al þis prisons may pas fre." *Ywain*, 3299. "Ledeþ wiþ hem þe ryche prysouns þat þay habbeþ y-take." *Sir Ferumbras*, 1000. "As overcome and prisoun A kniȝt me hider gan sende." *Libeaus Desconus*, 405.

887. *wassalage.* Knightly deed. "In armys syne did mony hie waslage." W. i, 158. He is cumen of hie parage, And wonder doghty of vasselage." *Ywain*, 1240. "Sa for to de, him thocht it no waslage." W. x, 415. The original meaning was the knightly service which the vassal owed his feudal lord. Here

LINE.

the meaning is that it would be no knightly deed for two to attack the Saracen when one was fully his match.

892. *start.* Brief space, moment. "Þou shal leve but a start." AA. 259. "Ane hour or twa thinkis bot ane stert." *Good Wyfe*, 188.

898. *with schame.* To their discomfiture and disgrace.

904. *the Chane of Tartarie.* "The Cham of Tartarie With fourtie thowsand Turkis was redie To enter in his land." *Clariodus*, iii, 7.

905. *this message*, etc. I would this message were [brought] to him.

907. *withoutin plesance.* Without any softening of its harshness.

910. *sour.* Evil, vile. "Neuer se hym with syȝt for such sour tourneȝ." *Clannesse*, 192.

911. *als fer as he may.* As far as he has power. Laing altered *fer* of the original to *fers* (spoiling the sense) and the other editors follow. S. T. gives the original reading in the margin.

916. *warysoun.* A word of several meanings. 1. Protection, safeguard, safety. "Thai dred full sar for thair awn warysoun." W. viii, 869. Modern "garrison" is the same word. There is also a verb, *warys* or *warisch*, meaning to protect. Arthur prays God "to warys fra wo Wawane the wight." GG. 1006. God says to Lot, "Nov walle þe a wonnyng þat þe warisch myȝt." *Clannesse*, 921. It also means relieve. "Warische þam out of þaire wo." *Altengl. Leg.* N. F. p. 49, l. 33. "Than were my brother warisshed of his wo." Chaucer, *F. T.* 434. Or

LINE.

to recover, be healed. "For to sojourn þare a stownd, Til he wer warist of his wound." *Ywain*, 2653. "I am wathely woundide, waresche mone I neuer." MA. 2186. (Hence Fr. *guérir*). Or to refresh. "ȝe arn not wel naryst, nauþer of sostnaunce ne of slepe." G. 1094. 2. There is also another *waryson*, meaning reward. "Wel am I rewarded . . . . now have I my waryson." Malory, *Mort Darthure*, ix, 12. Fabricius sends the treacherous physician to Pyrrhus "to get thi warisoune." Barbour, *Bruce*, xx, 544. King Edward promises "all Fyfe in warysoun" to the slayer of Bruce, *Ib.* ii, 206. "I sal hir gif to warisowne Ane of the foulest quisteroun." *Ywain*, 2399. See note to l. 936. Here Magog's meaning may be that his valour is a sure protection to his fellow-believers in his own land, or that he is richly rewarded for his prowess. The former interpretation is preferable.

918. *full euill wyn.* There should probably be a comma after *wyn.* "That is full evil prosperity, to have land while thou art living, and then hell at thine end." Tonndorf puts a comma after *land*, in which case the construction would be: "That is a full evil [thing] to win land," etc. The Saracen, however, has not threatened a conquest of territory, but only a foray of devastation, and he has intimated that he is a great lord in his own country.

924. *during*, etc. Lasting until the day dawns that never will set, *i. e.* the last day. To be seized of these duchies while the world lasts. The article may

LINE.

have dropped out before *day*. *Durand* would have been the regular form.

925. *win*. Happiness, prosperity. "By King Onotrius inhabeit first with wyne." Douglas, *Aen*. iii. 3.

927. *Dame Jane*. See Introduction.

930. *I do the out of dispair*. I put thee out of doubt. "The noblest prynce, without any dispayre, That tyme alyue." Hardynge, *Chron*. 144. "And earles both they were, without dispayre." *Ib*. 151. Rolland assures the Saracen that he need not doubt him, and re-affirms the eligibility of the lady.

936. *gold*. In original, "god," and so in all the editions, but clearly an error for "gold." The Saracen despises the offer of wealth, but is willing to believe in the Christians' God. "Gold and garsomes" was a common phrase.

936. *grassum*. Treasure. (OE. *gærsum*). It occurs in the forms, *garsome;* "Grettere þan Gaynour of garsomes and of golde." AA. 147; *gersome:* "weddid . . . . with gyftis and gersomes." *Ib*. 697; *garson:* "with giftes and garsons." *Ib*. 697 (D and I texts); From *garson* the transition was easy to *garysoun*. Ladies would rather have Gawayn's company "þen much of þe garysoun oþer golde þat þay hauen." G. 1255. "And ȝeue hem gret garysoun." *Rob. Glouc*. (H.) 409. This may explain the origin of the second *warysoun*, meaning "reward." "Þou salt habbe garisome." Laȝamon (B) 14162 where A has *gærsume*.

939. *that mair may*. Who (sc. God) is of greater power.

942. *askis*. See note to l. 50.

LINE.

945. *angeris.* Afflictions, distresses. See note to l. 156.

952. *kend.* Taught, directed. The poet considers the Saracen's conversion as happening by divine appointment.

967. *leif thame.* Perhaps reflexive: to pass their lives together, as was right. Or perhaps *thame* should be *thair:* to live there (on his new estates) rightly, sc. with his wedded wife.

GLOSSARY.

ABBREVIATIONS.

Dan. Danish; *F.* French; *Gael.* Gaelic; *Icel.* Icelandic; *L.* Latin; *MDu.* Middle Dutch; *ME.* Middle English; *Nth.* Northumbrian; *OE.* Old English, or West Saxon; *OF.* Old French; *OFris.* Old Frisian; *ON.* Old Norse; *Sw.* Swedish.

adj. adjective; *adv.* adverb; *art.* article; *conj.* conjunction; *imp.* imperative; *inf.* infinitive; *int.* interjection; *pp.* past participle; *prep.* preposition; *pres.* present; *pres. part.* present participle; *pret.* preterit; *pron.* pronoun; *sb.* substantive; *subj.* subjunctive.

abaisit *pp.* abashed, 101.
abufe *adv.* above, 43, 679, 816, 859.
abyde *inf.* await, remain until, 282, 485, 806.
aduertance *sb.* retinue, 535.
affray *sb.* alarm, cause of affright, 507.
agane, agayne *adv.* and *prep.* again, 155, 158, 422, 862; against, towards, 322, 608.
aganis *prep.* against, 32.
air *adv.* ere, before, 158, 824.
air *sb.* heir, 932.
airar *adv.* sooner, earlier, 546.
airlie, airly *adv.* (Nth. ǣrlice) early, soon, 79, 272, 322, 363, 778.
airt *sb.* (Gael. aird) quarter, point of the compass, 137, 329.
allace *int.* alas, 709.
allane *adj.* alone, 370, 612.
all haill *adj.* entire, complete, 409.
all kin all kinds of, 358.
almaist *adv.* almost, 652, 832.
als, alswa *adv.* (Nth. āllswæ) as, also, 108, 115, 252, 262, 303, 523, 758.
amang *prep.* among, 22, 37, 69, 782.
anamalit *pp.* enamelled, painted, 685.
and *conj.* if, 56, 241, 312, 440, 511, 604.
ane *art.*, *pron.* and *adj.* (Nth. ān) a, 2, 385; one, 3, 441; any, 236, 576; alone, 260.
anent *prep.* (OE. on emn) opposite to, close by, 278.
anerly *adv.* only, 590, 845.
aneuch *adj.*, *adv.* and *sb.* enough, (with singular) 160, 187, 201, 249, 525, 688.
anew *adj.* enough, (with plural) 365.

anger *sb.* (ON. angr) pain, affliction, 156, 945.
angerit *pp.* distressed, exhausted, 831.
anis *adv.* once, 126, 644, 692.
anournit *pp.* (OF. aourner) adorned, 689.
appeirit *pret.* appeared, 350.
appeirand air *sb.* heir apparent, 932.
apperrellit *pp.* apparelled, decked, 664.
ar *pres.* are, art, 767, 919.
arguit *pret.* argued, 644.
arrayis *pres.* array, 351.
arrayit *pret.* arrayed, 576.
assaill *inf.* attack, 826.
assay *sb.* trial of arms, combat, 392.
at *pron.* (Nth. æd) that, 268.
atanis *adv.* at once, 473, 694.
ather *pron.* each, either, 289, 826, 833.
atour, attour *prep.* (at over) over, above, 391, 467.
aucht *pres.* ought, 126.
auld *adj.* old, 517, 560.
awin *adj.* (Nth. āgen) own, 33, 68, 113, 128, 377.
ay *adv.* (ON. ey) ever, always, 693, 909.

bacheleiris *sb.* bachelors, knights, 11.
bad *pret.* bade, ordered, 113, 597.
baft *pret.* (ON. *beafta) smote, 822.
baid *pret.* (Nth. bad) remained, tarried, 28, 798.
baid *sb.* delay, tarrying, 486.
bair *adj.* plain, open, 798.
bair *adj.* bare, stripped, despoiled, 902.
bair *pret.* bore, 223, 455, 516.
bair *sb.* boar, 185.
baith *adj.* (ON. bāðer) both, 10, 48, 58, 250, 569, 736, 817.
bak *sb.* backer, second, 845.
bak, on *abv.* aback, backward, 696.
bakin *pp.* baked, 209.
bald *sb.* bold one, 407, 712.
bald, baldly *adv.* bravely, boldly, 222, 806, 883.
bancouris *sb.* (OF. banquier) coverings for benches, 683.
band *pret.* bound, tied, 797.
bandis *sb.* fastenings, bars, 629.
bane, bayne *adj.* and *adv.* (ON. beinn) ready, willing, 420; quickly, 606.
banis *sb.* bones, 471.
barrounis *sb.* barons, 11.
basnet (OF. bacinet) steel cap, helm, 462, 822.
battaill *sb.* battle, 828.
batteris on *imp.* lay on, smite, 883.
bayne (see *bane*).
be *prep.* by, 8, 34, 435, 611.
be *adv.* by the time that, 23, 29, 383.
befoir *prep.* and *adv.* before, 4, 119, 121, 400, 461.
beget *inf.* beguile, deceive, 605 (see note).
begouth *pret.* began, 120.
begylit *pp.* beguiled, entrapped, 710.
behaldand *pres. part.* beholding, 416.

behouit *pret.* behoved, 405.
behufe *sb.* need, convenience, 41.
behuse *sb.* (see note) 82.
beir *v.* bear, 287, 563.
beird *pret.* (OFris. bære, noise) vociferated, stormed, 175.
beirne *sb.* (OE. bearn) man, warrior, 187, 562, 730, 781, 822.
beliue *adv.* (ME. bi life) quickly, 94, 112, 263, 324, 629.
bellisand, *adj.* elegant, splendid, 476.
ben *adv.* (Nth. binna) in, 697.
bene *pp.* been, 119, 205, 874.
bene *adj.* pleasant, beautiful, 679.
bennysoun *sb.* blessing, 212.
bent *sb.* grassy field, field, 730, 797, 812.
benwart *adv.* in, to the inner room, 131.
beriall *sb.* beryl, 463, 472.
beseik *pres.* beseech, 769, 942.
bestiall *sb.* animals, 679.
bet *pp.* (OE. bētan) kindled, 142.
betakin *inf.* betoken, signify, 403.
betaucht *pp.* (Nth. betaht) committed, given in charge, 772.
betuix *prep.* between, 342.
betyde *pret.* betided, befell, 15.
be tyme *adv.* betimes, 287.
bid *pres.* offer, 313.
bigging *sb.* (ON. byggja) house, dwelling, 188, 902.
birny *sb.* (OE. byrne) coat of mail, hauberk, 764, 806.
bischop *sb.* bishop, 339, 343, 955.
blak *adj.* black, 522.
blan *pret.* (Nth. blinna) ceased, paused, 822.
bland *sb.* agreement, engagement, 563.
blandit *pp.* blended, studded, 472.
blaw *sb.* blow, 369.
blenkit *pret.* beamed, 851.
blin *inf.* (Nth. blinna) pause, stop, 92, 629.
blonk *sb.* (OE. blonca) horse, steed, 563, 797, 807.
blyith, blyth *adj.* blithe, cheerful, glad, 75, 192, 216, 407, 679.
bocht *pret.* and *pp.* bought, 370, redeemed, 180, 718.
bodword *sb.* message, 902.
boist *sb.* brag, fuss, 369, 882.
boistit *pret.* bullied, 781.
bone fay *sb.* (F. bonne foy) good faith, 552.
bordourit *pp.* bordered, 462.
borne *pp.* born, 562.
bot *conj.* but, 31, 553; unless, 367, 447.
bot gif *conj.* unless, except, 497, 540, 549.
boun *inf.* (ON. bua) make ready, 423; proceed, 396.
boun *adj.* (ON. buinn) ready, prompt, 124, 882.
boun (**maid him**) took his way, 793.
bowre *sb.* (OE. būr) chamber, 533.
braid *adj.* broad, 34; bulky, 807.
braid, *sb.* breadth, space, 861.
braid, *sb.* blow, 858.
braidit *pret.* (Nth. brægd) drew, 864.

braissaris *sb.* brassarts, arm-pieces, 471.
braissit *pp.* braced, armed, 551.
braithlie *adv.* (ON. brāðr) violently, 175.
brand *sb.* brand, burning log, 131, 910.
brand *sb.* sword, 518, 522, 764, 806, 858.
braun *sb.* brawn, 185.
breid *sb.* breadth, 152.
breid (on) *adv.* abroad, forth, 594.
breid *sb.* bread, pastry, 185, 209.
breif *imp.* (see note) 882.
brest *pret.* burst, 859.
bricht *adj.* bright, 131, 188, 222, 462, 551, 683.
brocht *pret.* and *pp.* brought, 185, 269, 276, 489, 910.
broun *adj.* brown, 797.
browdin *pp.* (OE. brōden) embroidered, 683.
brydill *sb.* bridle, 476.
buik *sb.* book, 353, 533.
buird *sb.* board, table, 145, 158, 185, 726.
buklair *sb.* buckler, 517.
burelie, burely *adj.* handsome, 188, 264.
burneist *pp.* burnished, 462.
busk *sb.* (LL. boscum) bush, 797.
buskit *pret.* (ON. būask) made ready, dressed, 273; set forth, proceeded, 407, 594.
busteous *adj.* boisterous, violent, 730, 781.
busteously *adv.* boldly, swaggeringly, 594.
but *adv.* and *prep.* out, outside, 111, without, 184, 499.
byde *inf.* remain, tarry, 285, 781, 964.
byrd *pres.* (Nth. byreð) ought, behoves, 160.
byrdis *sb.* birds, 209, 679.
byrdis *sb.* (ME. burde) ladies, damsels, 533.
byre *sb.* (OE. bȳre) stable, outhouse, 111.
byrnand *pres. part.* burning, 132, 188, 222.

cachit *pret.* (OF. cacher) travelled, wandered, 33.
cair *sb.* care, sorrow, 913.
cairfull *adj.* anxious, uneasy, 715.
cais *sb.* case, 254, 260.
cal *inf.* call, 238.
call *subj.* drive, drive off, 638.
callis *pres.* call, 46.
callit *pret.* called, 133.
cameill *sb.* camel, 804.
can *pres.* know, 62.
cant *adj.* (O.Dan. kantar, ON. kātr) brisk, active, 42, 113.
cantlie, cantly *adv.* briskly, boldly, 386, 804.
capill *sb.* (L. caballus) horse, packhorse, 43, 114, 365, 382, 418, 487, 638.
capounis *sb.* capons, 111, 207.
carll *sb.* (ON. karl) fellow, man, peasant, 42, 44, 93, 100, 746, 788.
carping *sb.* (ON. karpa) talk, conversation, 728.
carpis *pres.* speakest, 492.

carpit *pret.* spoke, said, 44, 194, 211.
carpit *pp.* carpeted, 681.
caryit *pret.* (ON. keyra?) proceeded, returned, 952.
cassin *pp.* placed, set, 614.
cast *sb.* fortune, hap, 33.
catchand *pres. part.* going, travelling, 386.
catche *inf.* (OF. cacher) go, 496; drive, 526.
catchit *pret.* went, wandered, 382.
caucht *pret.* went, proceeded, 838.
caucht *pret.* cast, put, 382.
chachand *pres. part.* travelling, 42.
chaip *inf.* (OF. eschaper) escape, get away, 559, 720, 721.
chalmer *sb.* chamber, 235, 263, 771.
chane *sb.* khan, 904.
chauffray *sb.* (OE. *cēapfaru) ware, merchandise, 321.
cheiftyme *sb.* reign, 1.
cheir *sb.* cheer, countenance, mood, 178, 192, 216, 348, 721, 840.
cheualrie, cheualry *sb.* chivalry, 295, 341.
cheualrous *adj.* chivalrous, 840.
cheueris *pres.* [Icel. kippa] shiver, chatter, 96.
chiftane *sb.* prince, lord, 1.
chyld *sb.* servant, attendant, 235.
circulit *pp.* surrounded, bordered, 475, 677.
clais *sb.* clothes, 432, 706.
clamis *pres.* claims, 927.
cled *pp.* clad, covered, 265, 681, 705.
cleikit *pret.* (OE. gelæccan) pulled, drew, 820.
cleir *adj.* and *adv.* clear, loud, bright, 194, 211, 495, 706, 716, 958.
clene *adj.* pure, 706.
clene *adv.* clean, entirely, 125.
clething *sb.* clothing, 705.
clois *adj.* close, close-fitting, 773.
closand *pres. part.* closing, joining, 682.
closit *pp.* inclosed, 265.
coft *pp.* (MDu. coft) bought, 105.
coilis, coillis *sb.* coals, charcoal, 50, 305, 365.
coil3ear *sb.* collier, charcoal-burner. *passim.*
columbyn *sb.* columbine, 672.
come *pret.* came, 42, 417, 571, 658.
command *pret. and pp.* commanded, 501, 585.
commounis *sb.* common people, 340, 429.
compeir (L. comparere) appear, 198, 497.
conseruit *pret.* preserved, kept, 950.
conuent *sb.* convents, 344.
conuert *pres. and inf.* convert, be converted, 891, 921.
cop *sb.* cup, 212.
cornellis *sb.* (LL. cornale) corners, 682.
couer *inf.* reform, 921.
couerit *pp.* covered, 681.
counsall *sb.* counsel, advice, 299, 367, 963; council, 584.
counsall *pres.* counsel, advise, 526.

counsingis *sb.* cousins, 897.
countenance *sb.* bearing, 223, 805; countenance, 715.
counteris *pres.* encounterest, attackest, 872.
countit *pret.* accounted, considered, 652.
courseir *sb.* courser, horse, 115.
courtasie *sb.* courtesy, good manners, 125, 171, 423, 429, 746.
courteir *sb.* courtier, 163.
courtes *adj.* courteous, 163, 716.
courtesly *adv.* courteously, 421.
courtingis *sb.* curtains, 265.
couth *pret.* (Nth. cūðe) knewest, knew, 125, 171.
crabitnes *sb.* ill-temper, surliness, 526.
craue *inf.* ask, 496.
creillis *sb.* baskets, panniers, 43, 365, 382, 418, 487, 614.
creip *inf.* creep, 126 (see note).
cristallis *sb.* crystals, 472.
cristin *adj. and sb.* Christian, 171, 747, 872, 890, 913.
cule *inf.* cool, 838.
cum *subj. and inf.* come, 254, 572.
cumlie *adj. and adv.* comely, handsome, 194, 199, 470, 716; handsomely, 265.
cumly *sb.* handsome (men), 574.
cummand *pres. part.* coming, 343, 801, 841.
cummin *pp.* come, 107, 786.
cummis *pres.* comes, 430, 760.
cumpany *sb.* retinue, 776.
cunnand *adj.* (ON. kunnandi) skilful, accomplished, 163.
cunning *sb.* knowledge, 93.
cunningis *sb.* conies, rabbits, 207.
cuplit *pp.* coupled, joined, 43.
curagious *adj.* courageous, 741, 767, 805.
cusingis *sb.* cousins, kinsmen, 913.
cussanis *sb.* (OF. quessons) cuissarts, thigh-armour, 470.

daillis *sb.* dales, 383, 414, 795.
danteis *sb.* dainty things, ornaments, 676.
dantely *adv.* daintily, beautifully, 665, 676.
dantit *pret. and pp.* daunted, intimidated, 433, 598.
dar *pres.* dare, 374.
dawin *pp.* dawned, 383.
dawis *pres.* dawns, 924.
day (the) to-day, 401, 646.
daynteis *sb.* dainties, 189.
dayntelie *adv.* daintily, handsomely, 189.
debait *sb.* discussion, hesitation, 44.
defend *pres.* (F. défendre) forbid, 60, 524.
deid *adj.* dead, 512, 814, 818, 962.
deid *sb.* deed, 271, 513, 695.
deill *inf.* deal, 512, 598.
deip *adj.* deep, 17.
deip *sb.* (see note) 17.
deir *adj. and adv.* dear, 513; dearly, 105, 252, 370, 718.
deir *sb.* deer, 196.
deis *sb.* dais, table, 189.
deliuer the haste thyself, hasten, 300.

deme *inf.* judge, 675.
dentit *pp.* set, 665.
derf *adj.* (ON. diarfr) bold, strong, 383.
deuill *sb.* devil, 95, 719.
deuise *pres.* report, declare, 612.
dew *pret.* dawned, 363.
dicht *inf.* (OE. dihtan) prepare, 133.
dicht *pp.* prepared, arranged, ready, 142, 189, 588, 676.
digne *adj.* (F. digne) worthy, noble, venerable, 352, 753, 955.
ding *inf.* (ON. dengja) strike, 915.
discouerand *pres. part.* reconnoitring, surveying, 795.
dispair, *sb.* doubt, 930.
dispittously *adv.* pitilessly, without mercy, 901.
disseuer *inf.* separate, part, 525.
disseuerit *pret.* separated, parted, 29.
do *pres.* put, 368, 930.
docht *pret.* (OE. dōhte) was able, 790.
dois *pres.* dost, 86, 896.
dois glaidlie be merry, 193.
dosouris *sb.* (OF. doussier) canopies, 675.
douchereis *sb.* duchies, 923, 933.
douchtie *sb.* doughty one, warrior, 588, 695, 796, 955.
doun *adv.* down, 111, 177, 197, 333, 915.
doun sb. down, hill, 414, 795.
dourly *adv.* (L. durus) violently, strongly, 915.
dout *sb.* fear, 825, 966.
do way (see note) 434.
draif *pret.* drove, 17, 27.
dreichlie *adv.* (OE. drēogan) steadily, regularly, 215.
dreid *sb.* fear, 79, 196, 376.
dreid *pres.* fear, 237, 598, 710.
drest *pp.* placed, put, 199.
drest (him) *pp.* addressed himself, 406.
drichtine *sb.* (Nth. drihten) the Lord, 853.
dubbit *pret.* (F. adouber) dubbed, 752.
duchepeiris *sb.* peers, paladins, 10.
dukis *sb.* dukes, 10, 753.
dule *sb.* (OF. doel) mourning, trouble, 95, 199.
durandlie *adv.* continuously, steadily, 17.
dure *sb.* door, 94, 102, 120, 675.
during *pres. part.* enduring, continuing, 924.
dyamountis *sb.* diamonds, 464, 665.
dyntis *sb.* blows, 512.

e *sb.* eye, 693, 715.
efter *prep.* after, 135, 251, 346.
efter *adv.* according, 537.
eik *conj.* eke, also, 208.
eir *sb.* ear, 150.
eird *sb.* (OE. eorðe) earth, 154.
eird *sb.* (OE. eard) land, country, 171.
eirnestly *adv.* earnestly, pressingly, 618; attentively, 693.
eis *sb.* ease, 220.
eismentis *sb.* easements, comforts, 82.

eist *sb.* east, 16, 27, 137.
ellis *adv.* else, otherwise, 127, 539.
enbraissit *pp.* unfastened, 629 (see note).
enchaip *inf.* (see note) 316.
encheif *inf.* (F. achever) succeed, prosper, 316.
endlang *prep.* along, 687.
engreif *inf.* (OF. engrever) give offence, do harm, 617.
engreuit *pp.* displeased, 601.
enteris *pres.* enter, come in, 189.
erand *sb.* errand, 536, 546.
erlis *sb.* earls, 3.
euer *adv.* ever, 224, 240, 361.
euill *adj. and adv.* evil, bad, 95, 168, 918; badly, 40, 835.
euin *adv.* straightway, 793.

failȝe *pres.* (F. faillir) faint, 832.
faind *pret.* (see note) 153.
faindis *pres.* (OE. fandian) attemptest, 899.
fair *sb.* fare, provision, 112, 206; load (?) 417.
fair *sb.* (OE. fær) behaviour, 147.
fair *inf.* fare, 110, 258; go, 284, 633.
fairand *pres. part.* going, proceeding, 443, 589.
fairlie *adv.* fairly, handsomely, 174.
fais *sb.* foes, 751.
fallow *sb.* fellow, 54, 72; adversary, 876.
fand *pres.* (OE. fandian) try, 538.
fand *pret.* found, 70, 72, 505, 810.
fane *adj.* glad, pleased, 205, 317, 418, 616.
farne *pp.* fared, 108.
fauour *sb.* favour, 899.
fay *sb.* (OF. fei) faith, 88, 97, 509, 552, 569, 889.
faynt *adj.* faint-hearted, cowardly, 523.
febil *adj.* weak, frail, 552.
fechand *pres. part.* bringing, 506.
fecht *pres. and inf.* fight, 524, 751.
fecht *sb.* fight, 875.
fechtine, fechting *sb.* fighting, combat, 60, 461, 874.
fee (of) *sb.* in his service, 774.
feid *sb.* (OE. fæðu) hostility, anger, 506, 966.
feild *sb.* field, land, 8, 74, 413, 443, 589.
feind *sb.* fiend, 889.
feir (in, into) (OE. gefēra) in company, together, 118, 144, 174, 218, 347, 413, 465, 579, 668, 702.
feirslie *adv.* fiercely, 18.
feit *sb.* feet, 444.
feld *pret.* felt, 97.
fell *sb.* (ON. fjall) hill, rocky hill, 2, 19, 69.
fell *adj.* (OF. fel) fierce, cruel, severe, 74, 97, 731, 874.
fellonar *adj.* more formidable, 810.
felloun *adj.* (OF. felon) wicked, 911.
fellounlie *adv.* fiercely, violently, 18.
fen *sb.* mire, 444.
fend (furth) *inf.* restrain, keep back, 655.
fensabill *adj.* warlike, 327.
fer *adj.* far, 26, 69, 346, 412, 810 911.

ferlie, ferly *sb.* (Nth. feerlic) wonder, marvel, 402, 669, 900.
ferly *adv.* fairly, courteously, 579.
ferlyfull *adj.* marvellous, terrible, 2.
fet *inf.* fetch, carry, 443.
fewaill, fewall, fewell *sb.* fuel, 242, 303, 443.
fewtir *sb.* (OF. fautre) rest or socket for a spear, 809.
feynd *sb.* fiend, 911.
fiue *adj.* five, 34.
flamand *pres. part.* blazing, resplendent, 669.
flan *sb.* (ON. flan) storm, tempest, 2.
fleichingis *sb.* (F. fléchir) flatteries, cajolery, 899.
flourdelyce *sb.* fleur-de-lys, 668.
flure *sb.* floor, 681.
followit *pret.* pertained, 506.
foly *sb.* folly, 524, 553.
forbot *imp.?* forbid, 743.
forceness, forcynes *sb.* vigour, might, 811, 817.
ford *adv.* forward, forth, 731.
forestaris *sb.* foresters, 195.
forfaltour *sb.* (OF. forfaicture) forfeiture, 760.
formest *adj.* first, principal, 286, 579, 668, 702.
foroutin weir without doubt, 288.
forrow (see note) 538.
forsuith *adv.* forsooth, truly, 55, 71, 146, 191, 200.
for thy *adv.* therefore, 371, 916.
for-wonderit *adj.* surprised, amazed, 727.
forwrocht *pp.* (Nth. forworht) outwearied, exhausted, 835.
forȝeild *pres.* (Nth. forgelda) requite, reward, 78.
forȝet *inf.* forget, 312, 966.
forȝet *pp.* forgotten, 125, 148.
foullis *sb.* fowls, birds, 523, 680.
foundis *pres.* (OE. fundian) goes, proceeds, 174.
foundis *pres.* attempts, tries, 811.
foundit *pret.* went, advanced, 702.
foundit *pret.* founded, 968.
fra *prep.* (ON. frā) from, 4, 162, 371, 609.
frane *inf.* (Nth. fregna) ask, 225.
freik *sb.* (OE. freca) man, 616, 655.
freindly *adv.* friendly, 279.
freindschip *sb.* friendship, 61.
freschlie *adv.* cheerfully, gaily, 210.
freuch *adj.* (ME. frough, brittle; OHG. frō) frail, weak, 523.
fre waird (see note) 760.
fule *sb.* fool, 507.
fundin *pp.* found, 292, 500, 523, 552, 616, 763.
fure *pret.* fared, 24, 210; went, came, 8, 18.
furth *adv.* and *prep.* onward, 69; on, along, 397.
furth fend *inf.* restrain, keep back, 655.
furth gane *pp.* advanced, 262.
fusioun *sb.* (L. fusionem) plenty, abundance, 210.
fute *sb.* foot, 548, 817; footing, 19.
fyftene *adj.* fifteen, 231, 669.

fylit *pp.* defiled, 444.
fyne *adj.* fine, 54, 680.
fyre *sb.* fire, 81, 109, 132, 142, 222, 910.
fyrth (OE. friδ) woodland, grove, 680.
fyue *adj.* five, 655.

ga *imp.* and *inf.* go, 116, 157, 423, 750.
gaddering *sb.* assembling, 336.
gaif *inf.* give, 498 (see note).
gaif *pret.* gave, 390; gavest, 369; gave up, 836.
gais *pres.* go, 219.
gaist *sb.* guest, 96, 104, 108, 213.
gaist *sb.* ghost, 836.
gait *sb.* (ON. gata) road, way, 42, 93, 108, 568, 610, 783.
gal3art *adj.* (OF. gaillart) gallant, gay, 782.
ganandest *adj.* (ON. gegna) most convenient, readiest, 783.
gane *adv.* (ON. gegn) hastily, 610.
gane *pp.* gone, 158, 238, 349.
gang *inf.* and *imp.* go, 145, 147, 158, 261, 381, 487.
gangis *pres.* goest, 610.
gangand *pres. part.* going, 445.
gar *imp.* and *inf.* (Icel. gōra) make, cause, 213, 396, 501, 723.
gart *pret.* caused, made, 583, 771, 861, 955.
gat (furth) *pret.* got forth, went out (?) 601.
gat *pret.* got, 697, 777.
gawin *sb.* (Dan. gavn) gain, advantage, 381.
gay *sb.* gay one, 783.
gedling *sb.* (OE. gædeling) fellow, 610, 619.
geif *pres.* give, 611.
geir *sb.* array, armour, 482, 770.
gentill *adj.* noble, 182, 203, 337, 343, 571, 927.
gentrise *sb.* courtesy, mercy, 368.
gest *sb.* guest, 201.
gest *sb.* jest, laughing-stock, 782.
gestning *sb.* lodging, entertainment, 972.
gif, gyf *conj.* if, 62, 110, 234, 253, 397.
gif *pres.* and *inf.* give, 309, 761, 770.
girth *sb.* (OE. griδ) peace, 836.
glaid *adj.* glad, 77, 117, 178, 601.
glaid *pret.* glided, moved, went, 98, 482.
glaidlie *adv.* (see note) 193.
glaidly *adv.* gladly, willingly, 617.
gle *sb.* pleasure, entertainment, 627, 717, 953.
gle *sb.* (see note) 98.
glemand *pres. part.* gleaming, shining, 667.
glemis *sb.* gleams, lights, 456.
glitterand *pres. part.* glittering, 456, 667, 717, 770.
gouerning *sb.* living, livelihood, 445.
gowlis *sb.* gules, red, 455, 667.
graid *pp.* (contr. of graithit) prepared, ready, 141.
graipis *sb.* bosses, studs (?) 469.
graith *adj.* (ON. græiδr) speedy, prompt, 389.

grant *sb.* promise, agreement, 76, 389.
grantit *pp.* agreed, consented, 317.
grassum *sb.* (OE. gærsum) treasure, wealth, 936.
grauit *pp.* engraved, emblazoned, 455.
gre *sb.* degree, 483.
greif *pres.* molest, 312.
greif *sb.* grief, misfortune, 381.
greis *sb.* greaves, leg-armour, 469.
greit *adj.* great, 319, 325, 334, 338.
grene *sb.* green, 455, 667.
grome *sb.* man, gentleman, 611, 729, 782.
gude *adj* and *sb.* good, 72, 88, 97, 261, 291; good fortune, 786; good men, 170.
gudlie *adv.* handsomely, 118.
gyde *sb.* (ME. gyte) garb, apparel, 717.
gyf *conj.* if, 397.
gyrd (leit) (OE. gyrd?) let drive, struck, 149.

haikit *pret.* (OE. hīgian?) went, proceeded, 642.
haill *adj.* whole, complete, 409, 494.
hailsum *adj.* pleasant, delightful, 673.
hair *adj.* hoar, gray, 419.
haist *sb.* haste, 830.
haistelie, haistely *adv.* hastily, quickly, 113, 399, 419, 823.
hald *inf.* and *imp.* hold, 19, 251, 315, 371, 380, 409, 780, 798.
haldin *pp.* held, bound, 543; kept, preserved, 565.
haldis *pres.* holdest, keepest, 493.
hale *adj.* whole, entire, 52.
halely *adv.* entirely, 893.
hame *sb.* and *adv.* home, 71, 91, 103, 107, 233.
hamelie *adj.* homely, plain, 112.
hapnis *pres.* happens, occurs, 759.
harberie, harbery *sb.* lodging, 41, 64, 66, 83, 292, 296, 673, 971.
harbreit *pret.* lodged, 707.
hard *adj.* strong, bold, 830.
hard *pret.* and *pp.* heard, 15, 99, 280, 437.
hardy *sb.* bold one, 642.
harnes *sb.* harness, armour, 393, 409, 575.
harnest *adj.* armed, 830.
hart *sb.* heart, 77, 402, 481, 600, 893.
hartfully *adv.* heartily, sincerely, 888.
haue *pres.* and *inf.* have, 105, 162; take, 255, 741.
he (on) *adv.* aloud (on high) 211.
hecht *sb.* promise, 409, 451.
hecht *pret.* and *pp.* promised, 380, 447, 527, 541, 780, 798.
heich *adj.* high, 19.
heill *sb.* health, 565, 600.
heip (see note) 83.
heir *adv.* here, 66, 112, 564, 707.
heir *pres.* and *inf.* hear, 330, 375, 762, 847.
heit *sb.* heat, 831.
hende *sb.* (OE. gehende) amiable one, 967.
heritabilly *adv.* heritably, 761.
hes *pres.* hast, has, have, 81, 108, 160, 170, 205, 441, 585.

het *adj.* hot, 109.
hew *sb.* hue, colour, 551.
hewit *pp.* hewed, smote, 823, 830.
hicht *sb.* height, 494.
hicht (on, vpon) *adv.* on high, 37, 684; aloud, 631.
hidder *adv.* hither, 584, 709.
hie *adj.* high, 69, 384, 416, 807.
hine *adv.* (Nth. heona) hence, 49, 854.
hing *inf.* hang, 741.
holtis *sb.* (OE. holt) woodlands, woody country, 419, 493.
hone *sb.* delay, tarrying, 575.
hope *pres.* fear, apprehend, 720.
hors *sb.* horse, 58, 393; horses, 814, 818.
houerit *pret.* hovered, waited, 415.
huifis *pres.* (MDu. hoven) waitest, watchest, 493.
huit *pret.* waited, 415.
hundreth *adj.* hundred, 757.
husband *sb.* peasant, yeoman, 520, 597.
husband weid *sb.* peasant's dress, 593.
hy *sb.* (OE. hīgian) haste, 277, 320, 575, 642, 762, 862, 921.
hyne adv. (Nth. heona) hence, 238.
hynt *pret.* (OE. hentan) pulled, 575, 696.
hyre *sb.* hire, earnings, 105.

ilk *adj.* (Nth. ilca) same, 468; each, every, 137, 200, 329, 351, 404.
ilk ane *pron.* each one, 25.
in feir in company, together, 144, 174, 347, 413, 465, 579, 668.
intill *prep.* in, 409.
into *prep.* in, 210, 350.
into feir in company, together, 218.
inuy *sb.* (L. invidia) hostility, spite, 196.
inwart *adj.* intimate, confidential, 236.
iornay, iornaying *sb.* combat, 483, 588, 796.
ioynit *pp.* joined, assembled, 695.
ischar *sb.* (F. huissier) usher, 644.
ithand *adj.* (ON. iðinn) constant, incessant, 27.
iwis *adv.* (OE. gewiss) indeed, surely, in truth, 35, 143, 161, 248, 691, 727.

keip *sb.* heed, care, 638, 755.
keip *inf.* keep, 162, 538; maintain, 960.
keipeir *sb.* keeper, 772.
ken *inf.* and *pres.* (OE. cunnan) know, 325, 446, 705, 719, 767; tell, direct, 436.
kend *pret.* knew, 651.
kend *pp.* taught, directed, 952.
kendill *imp.* kindle, 107.
kene *adj.* bold, 842, 860.
kest *pret.* cast, threw, 365, 839; cast about, reflected, 402; placed, 809.
kest thame addressed themselves, 821.
knaifis *sb.* servants, 113.
knap *imp.* pull, pluck, 111.

knaw *pres.* know, 260.
knawledge *sb.* knowledge, 246, 325.
knawin *adj.* and *pp.* acquainted, 254, 532; known, 379, 501.
kne *sb.* knee, 337.
kneilit, kneillit *pret.* knelt, 333, 337, 421.
knicht *sb.* knight (*passim*).
knyfe *sb.* knife, dagger, 864, 866.
kyith *imp.* (Nth. cȳðа) make known, 107.
kynd *sb.* nature, 126, 163.
kythand *pres. part.* showing, appearing, 706.

laid *sb.* load, 245, 300, 323, 445, 508, 640.
laid *pret.* laid on, beat, drove, 137.
laid *pp.* laid down, offered, 297.
laiser *sb.* leisure, 566.
lait *adv.* late, 40.
laith *adj.* loth, 285, 640, 700, 823, 833.
laithly *adv.* terribly, horribly, 137.
lak *inf.* (ODan. lak) blame, find fault, 87.
lane *inf.* (ON. leyna) conceal, 313.
lang *adj.* long, 828.
lang (thocht) grew weary, 277.
lap on *pret.* mounted, 277.
lasair *sb.* leisure, 632.
lat *inf.* let, 833.
lat *imp.* let, 212, 377, 617, 623; let me, 291; let us, 525.
lat be *imp.* leave it alone, 293.
lat the *inf.* let thee go, 857.
lattin *pp.* let, 613.
laubour *sb.* labour, 509.
lauch *inf.* laugh, 784.
lauchfull *adj.* law-abiding, peaceable, 508.
lawtie *sb.* loyalty, good faith, 509, 602.
layd *inf.* lay, wager, 374 (see note).
led *pp.* guided (?) treated (?) 740.
leid *pres.* lead, 47.
leid *inf.* lead, carry, 508.
leid *sb.* (OE. lēod) man, person, 395, 591.
leidand *pres. part.* bringing, carrying, 595.
leidis *pres.* carry, 50.
leif *inf.* live, 951, 967 (?)
leif *inf.* believe, 941.
leif *pres. inf. imp.* leave, 65, 423, 640: depart, 613: desist, 785, 823.
leif *sb.* leave, 279, 318, 556.
leif of *inf.* leave off, desist, 172.
leifis *pres.* live, 509.
leill *adj.* faithful, true, 602.
leip (on) *inf.* mount, 85.
leird *pp.* (OE. lǣran) taught, 169.
leis *pres.* lose, 641.
leit *pret.* let, allowed, 630.
leit gyrd *pret.* let drive, struck, 149.
lelely *adv.* honestly, truly, 311, 941.
lely *sb.* lily, 672.
lemit *pret.* (OE. lēoma) flamed, brightened, 324.
len *inf.* grant, give, 331.

lent *pret.* (OE. lendan) went, travelled, 591; travelling, 395.
lenth *sb.* length, distance, 861.
lesing *sb.* (OE. lēasung) lie, falsehood, 310.
lest *inf.* last, endure, 784.
let *subj.* delay, 306.
let *sb.* delay, 144, 318; hindrance, 540.
letting *sb* delaying, 424.
leuand *pres. part.* living, 785, 919.
leuch *pret.* laughed, 519, 739.
licht *adj.* light, bright, 324.
licht *adv.* lightly, alightly, 635, 740, 936.
liddernes *sb.* (OE. lyðre) baseness, cowardice, 785.
ling *sb.* moor, heath, 395.
ling *sb.* line, straight course, 426.
lofe *inf.* (Nth. lof) praise, 87.
loft (vpon) *adv.* aloud, 739, 784.
lois *inf.* lose, 640.
lorne *pp.* lost, 433.
loud (on) *adv.* aloud, 847.
ludgeit *pp.* lodged, 740.
lufe *sb.* love, 45, 857.
lufesumly *adv.* amicably, 557.
luke *inf.* look, see, 724.
lukit *pret.* looked, 800.
lyfe *sb.* life, 168, 376, 433, 857, 950.
lyft *sb.* (Nth. lyft) sky, 324.
lyis *prcs.* lies, is situated, 246: dwells, 724.
lykand *adj.* pleased, 40.
lyke *adj.* likely, 519.
lykis *pres.* it pleases, pleases, 613, 947.
lykit *pret.* was pleased, 39.
lystinit *pret.* listened, 739.
lytill *adj.* little, 57, 80, 800.

ma *adj.* more (in number) 327, 328, 427, 748.
madlie *adv.* madly, wildly, 22.
magre *sb.* (OF. malgre) ill will, hostility, 485.
maid *pret.* and *pp.* made, 76, 147, 510, 832.
mair *adj.* more (in quantity) 61, 149, 162, 415, 511.
maist *adj.* and *adv.* most, largest, 68, 171, 236, 391, 802, 885; principal, chief, 227, 230.
maisterfull *adj.* masterful, overbearing, 442.
mait *adj.* (OF. mat) exhausted, 832.
mak *pres. pret.* and *inf.* make, 128, 172, 200.
makis *pres.* makest, 95.
manassing *sb.* threatening, 200.
mantene *inf.* maintain, 850.
marschellit *pp.* marshalled, arranged, 184.
mat *subj.* (OF. mater) trouble, molest, 511.
matchit *pp.* matched, paired, 184.
meiknes *sb.* meekness, humility, 653.
meit *sb.* meat, food, meal, 81, 661,
meit *inf.* meet, 527, 564.
meitis *pres.* meet, 250; meetest, 395.
mekill, mekle *adj.* and *adv.* (OE. mycel) much, great, 6, 47, 61, 138, 338.

mend *inf.* help, improve, 653, 954.
mene *inf.* (OE. mænan) attempt, 121.
menstrallis *sb.* minstrels, 355.
mer *pres.* wander, stray, 22.
merwell *sb.* marvel, 514.
mes *sb.* mass, 573.
mesure *sb.* moderation, modesty, 653.
meting *sb.* meeting, 335, 485.
mettaill *sb.* metal, 827.
micht *pret.* might, 19, 83, 653, 811.
micht *sb.* might, 182, 338, 850, 938.
michtie *adj.* mighty, 485.
michtis *sb.* might (mights) 885.
midmorne *sb.* mid-morn, 29, 415.
mirrie *adj.* pleasant, merry, 135.
mocht *pret.* might, could, 268, 490.
mon *pres.* (OE. munian) must, 425, 692.
montane *sb.* mountain, 22, 35, 37, 793.
mony *adj.* many, 3, 6, 12, 444, 446, 945.
morne *sb.* morning, 431.
morne (the) *sb.* to-morrow, the morrow, 272, 286, 299, 304, 312, 322, 363.
mot *pres.* (Nth. mōta) may, 53, 129, 285.
mure *sb.* moor, heath, 14, 564, 735.
mylis *sb.* miles, 34, 49.
myrk *adj.* dark, 22.
myster *sb.* (OF. mester) need, 442, 748.

na *adj.* and *adv.* no, 19, 30, 66, 246, 298 : nay, 79.
nait *sb.* (Nth. nēd) need, 61.
namit *pret.* named, 503.
nane *adj. pron.* and *adv.* no, none, 21, 53, 68, 160, 266, 376, 536, 546,
nane *sb.* nothing, 172, 191, 261.
nanis (for the) for the nonce, 469, 688.
nathing *sb.* nothing, 506, 561.
nay (see note) 689.
neid *pres.* need, need do, 546.
neidlingis *adv.* of necessity, 405.
neir *adj.* and *adv.* near, 66, 91, 177, 346, 412, 799.
nek *sb.* neck, 123.
neuer *adv.* never, 97, 309, 392, 784, 879.
new *inf.* renew, perform, 545.
newlingis *adv.* newly, recently, 962.
nicht *sb.* night, 38, 83, 135, 328, 342, 961.
nichtit *pret.* became night, 40.
nixt *adj.* next, 758, 901.
nobill *adj.* noble, 54, 703.
nocht *adv.* not, 56, 270, 284, 306, 767.
nocht *sb.* nought, 491.
none *sb.* noon, 282, 342, 400, 546, 577.
nor *conj.* than, 504, 546.
nouther *conj.* neither, 81, 412, 431, 450.
noy *sb.* hindrance, molestation, 536.

nurtour *sb.* nurture, good breeding, 160.
nyse *adj.* foolish, 428.

obeysand *adj.* obedient, 124.
ocht *pron.* aught, any, 253, 302, 371, 554.
ocht *adv.* at all, 645.
of *adv.* and *prep.* off, 172; from, out of, 13; of (*passim*).
officiaris *sb.* officers, 254.
onwart *sb.* addition, profit, 244.
ony *adj.* any, 60, 72, 149, 312, 395, 511.
or *adv.* ere, before, 92, 291, 629, 720.
ordanit *pp.* and *pret.* prepared, 323; appointed, 329.
ouir *adv.* and *prep.* over, 8, 14, 79, 383, 807; through, 328.
outray *sb.* outrage, 156, 877.
outrayd *pret.* outraged, 372.
outwith *prep.* without, outside of, 410.

paintit *pp.* painted, 664.
palfray *sb.* palfrey, horse, 276.
palice, palys *sb.* palace, 354, 615.
pane *sb.* (L. pannus) apparel, 5, 234, 624.
pardie *int.* *par Dieu*, 166, 530.
pardoun *sb.* pardon, 922.
parische *inf.* perish, 20.
pas *inf.* and *imp.* go, 71, 341, 568, 623.
pauyot *sb.* (see note) 276.
payit *pp.* pleased, contented, 70, 580.
peir *sb.* equal, 468, 664.
picht *pp.* set, studded, 467.
pithis *pl.* (OE. piða?) strength, 863.
plaitis *sb.* back and breast plates, 467.
plane *adj.* and *adv.* clear, plain, 416; plainly, clearly, 315.
plane *sb.* plain, 614.
plesance *sb.* pleasure, pleasantness, 358, 907.
plesand *adj.* pleasing, handsome, 624.
plicht *pres.* plight, pledge, 940.
preichand *pres. part.* preaching, 345.
preif *inf.* prove, try, attempt, 304, 314, 615.
preifit *pp.* reckoned, accounted, 497.
preikit *pret.* pricked, spurred, 408.
preis *sb.* press, crowd, throng, 624.
preis *pres.* press, 863.
preissis *pres.* presses, 615.
preistis *sb.* priests, 344.
presoun *sb.* (see note) 886.
prest *adv.* fast, 408.
prest *adj.* handsome, 468.
preuie *adj.* private, 263.
preuilie *adv.* secretly, 276, 711.
price *sb.* praise, honour, reputation, 833.
principall *sb.* chief men, nobles, 358.
profferit *pret.* offered, 147.
prufe *inf.* prove, 863.
pryme *sb.* (see note) 23.

prys *inf.* value, put a price on, 252.
pryse *imp.* praise, 86.
pulanis *sb.* (LL. polena) knee-pieces, 468.
pund *sb.* pounds, 757.

quemely *adv.* (Nth. cwœme) becomingly, handsomely, 682.
quha *pron.* who, 913.
quhair *adv.* where, 3, 264, 330, 417, 610, 735.
quhat *pron.* what, which, 30, 692.
quhat kin what kind of, 233, 592.
quhat sumeuer *pron.* whatsoever, 398.
quhen *adv.* when, 55, 85, 233, 404.
quhidder *conj.* whether, 381.
quhill *adv.* while, 290, 544; until, 91, 141, 415, 512.
quhip *sb.* whip, 385.
quhome *pron.* whom, 505.
quhy *adv.* why, 95, 597.
quoke *pret.* (OE. cwacian) quaked, trembled, 732.

raid *pret.* rode, 14, 30, 75, 480, 586.
raifand *pres. part.* raving, vociferous, 650.
raik *inf.* and *pres.* (ON. ræika) move, pass, 212, 549.
rais *pret.* rose, 215.
rais *inf.* hack, hew, 550.
raith *adv.* (Nth. hraðe) hastily, quickly, 549, 608, 819.
rauingis *sb.* ravings, mad words, 895.
record *sb.* recital, report, 729.
reddy *adj.* ready, 58, 321, 763.
reddyit *pret.* made ready, 779, 808.
regaird *sb.* notice, 652.
reid *sb.* red, 670.
rek *pres.* reck, regard, 895, 934.
rekkis *pres.* regard, 896.
remeid *sb.* remedy, redemption, 510.
remufe *inf.* remove, give way, 861.
renk *sb.* (OF. renc) way, course, 549; lists, 809, 834.
renkis *sb.* (OE. rinc) men, warriors, 819.
rent *pp.* torn, wounded, 835.
repreif *pres.* reprove, rebuke, 843.
resoun, ressoun *sb.* reason, right, 84, 119, 214, 252, 259, 378, 884.
ressonabill *adj.* reasonable, 758.
reuall *sb.* (OF. reule?) (see note) 670.
reuest *pp.* clad in their vestments, 344.
reulit *pp.* arranged, 466, 671, 686; bordered, striped, 670.
rew *inf.* rue, repent, 549.
rew *sb.* (F. rue) street, 351.
rewaird *sb.* attention, 650.
rewaird *sb.* reward, donation, 960.
riches *sb.* splendour, 351; riches, 934.
richt *sb.* right, 758, 844, 967.
richt *adj.* and *adv.* right, 45, 771; straight, 586, 792, 869.
richt (at) properly, 686.
rid *sb.* counsel, advice, 259.
rid *pres.* advise, 284, 435, 888.

rob *sb.* robe, 576.
rois *sb.* rose, 671.
ronsy *sb.* (L. rocinus) horse, 479.
roustie *adj.* rusty, 518.
rowme *sb.* space, distance, 809.
rubeis *sb.* rubies, 465.
rude *sb.* rood, cross, 45, 259, 550, 843.
rude braid *sb.* rood-breadth, 861.
rufe *sb.* roof, ceiling, 670.
rufe *adj.* fierce, strong, 109.
runsy *sb.* horse, 791, 870.
ruschit *pret.* hastened, rushed, 791, 819, 862; sprang, 870.
ruse *inf.* (ON. hrōsa) praise, boast of, 80.
rusit *pret.* admired, wondered, 481.
ryall *adj.* and *sb.* royal, 109, 480, 481, 550; royal one, 14.
ryallie *adv.* royally, splendidly, 351, 671.
ryaltie *sb.* royalty, magnificence, 688.
rydand *pres. part.* riding, 326, 571, 808.
ryde *pres.* and *inf.* ride, 291, 479, 779.
rydis *pres.* rides, 792.
ryfe *adj.* abundant, 170.

sa *adv.* so, 8, 137, 298, 417.
sa *pret.* saw, 801.
sadill *sb.* saddle, 475.
sadly *adv.* resolutely, 656.
saif *prep.* save, except, 590.
saik *sb.* sake, 110, 243.
saill *sb.* sale, 243.
saill *sb.* (F. salle) hall, 713.
sair *adj.* sore, hard, 637.
saird *pret.* hurt, 656.
salbe *fut.* shall be, 56, 308, 433; shalt be, 552.
sall *pres.* shall, shalt, 85, 122, 159, 301, 305.
salust *pret.* saluted, 422.
sanct *sb.* saint, 63, 257, 970.
sapheir *sb.* sapphire, 464.
sarazine *sb.* Saracen, 847, 852, 856, 871, 878, 912, 935.
saue *inf.* save, 500.
sayand *pres. part.* saying, 77.
sayis *pres.* says, 46; sayest, 852
schame *sb.* shame, 87, 488, 898.
schame *inf.* be ashamed, 301.
schapin *pp.* shaped, formed, 459.
scheild *sb.* shield, 459.
schene *adj.* bright, glorious, 459, 943.
schent *pp.* confounded, brought to shame, 732.
schill *adj.* cold, chill, 59.
schir *sb.* sir (*passim*).
scho *pron.* she, 99, 103, 251, 932.
schone *sb.* shoes, 765.
schord *pret.* (ON. skara) threatened, bullied, 733.
schort *adj.* short, 864.
schow *sb.* shove, push, 698.
schroud *pp.* (OE. scrūd) clad, adorned, 459.
schynand *pres. part.* shining, 470, 559.
se *pres.* and *inf.* see, 289, 375, 811, 871.
seigis *sb.* (OE. secg) men, lords, 713.

seik *inf.* and *imp.* seek, 626, 631, 637.

seimit *pret.* seemed, 810.

seir *adj.* (Icel. sēr) separate, divers, 25, 568, 666, 714, 923.

seir (in) *adv.* variously? 678.

seis *pres.* seest, 202, 397, 560.

selcouthly *adv.* (OE. seld cūð) wonderfully, admirably, 678.

semblay, semblie *sb.* assembly, 357, 663.

semblit *pret.* approached, 590.

semelie, semely *adj.* and *adv.* handsome, 459, 677, 713; handsomely, 666.

semis *pres.* seems, 745; seemest, 54, 754.

semit *pret.* seemed, 806.

sen *adv.* and *conj.* since, 51, 127, 214, 298, 361, 566.

send *pp.* and *pret.* sent, 251, 948, 967.

sene *pp.* seen, 357, 461.

senȝeorabill *adj.* lordly, seignorial, 714.

serue *inf.* serve, 67, 268, 406.

seruis *pres.* serves, 908.

seruit *pp.* served, 80, 181, 713; deserved, 742.

sesit *pp.* invested, enfeoffed, 923.

set *pres.* and *pp.* account, regard, 635, 936; regarded, 740.

set *pp.* beset, 447.

set *pp.* arrayed, ornamented, 475, 666, 678.

seuin *adj.* seven, 49, 662, 725.

sextie *adj.* sixty, 774.

sib men *sb.* kinsmen, 898.

sic *adj*, and *pron.* such, 33, 67, 70, 202, 206, 329, 440.

sicht *sb.* sight, 344, 590, 662; judgment, 742.

simpill *adj.* simple, of low degree, 164, 373, 768.

sindrie *adj.* and *adv.* sundry, various, 221; asunder, 29.

sine *adv.* then, afterwards, 920, 958.

sit *inf.* resist, disobey, 99.

skaith *sb.* (OE. sceaðа) harm, injury, 821.

skill *sb.* (ON. skil) sense, reason, 57.

slais *pres.* slays, 747.

smylit *pret.* smiled, 711.

socht *pret.* and *pp.* sought, looked for, 662, 898; took his way, went, 388, 656.

solempnit *adj.* solemn, stately, 404, 663.

sone *adv.* soon, 142, 273, 281, 332, 571.

sone *sb.* son, 356, 943.

soudanis *sb.* sultans, 898.

souerance *sb.* (OF. asseurance) truce, quarter, 880.

sour *adj.* bad, evil, 910.

spair *imp.* spare, 202.

spaird *pret.* spared, 654.

spak *pret.* spoke, 270, 279, 378.

spedely *adv.* speedily, hastily, 654.

speid *imp.* speed, hasten, 426.

speir *pres.*, *imp.* and *inf.* (OE. spyrian) ask, 53, 256, 582.

speiris *pres.* askest, 51.

speiris *sb.* spears, 815.

sperpellit (OF. esparpeiller) scattered, 26.
splenders *sb.* splinters, 815.
sprent *pret.* dashed forward, sprang, 812, 816.
springis *sb.* spring (season) 901.
spuilȝe *inf.* despoil, ravage, 901.
spurris *sb.* spurs, 812.
squechonis *sb.* (OF. escusson) escutcheons, coats-of-arms, 684.
squyar *sb.* squire, 772, 774.
squyary *sb.* attendance or retinue of squires, 273.
stabill *sb.* stable, 116.
stad *pp.* bested, beset, 136, 603.
stait *sb.* estate, dignity, 708.
stakkerit *pret.* (ON. stakra) staggered, 151, 860.
staluartlie *adv.* stoutly, stalwartly, 32.
stanis *sb.* stones, gems, 463, 467.
start *pret.* started, 155, 281.
start *sb.* brief space, moment, 892.
steid *sb.* steed, horse, 32, 477, 812.
steid *sb.* place, 674, 860, 964.
steill *sb.* steel, 471, 773.
steill *inf.* steal, 604.
steir (on) *adv.* astir, in motion, 411.
steird stirred, shaken, 173.
stiflie, stifly *adv.* strongly, firmly, 16, 865.
stonischit *pp.* astonished, stunned, 173.
stound *sb.* (OE. stund) moment, 620.
stour *sb* (OF. estour) combat, 603, 865.
stout (see note) 477.
straid *pret.* strode, 32.
straik *sb.* stroke, 173, 818.
straik *pret.* struck, 812.
strait *adv.* straight, continuously, 731.
stray *sb.* (see note) 477.
strikin *pp.* stricken, 818.
striue *inf.* strive, contend, 554.
stryke *inf.* strike, 520.
stryking *sb.* striking, fighting, 745.
stubill *adj.* sturdy, 520.
stude *pret.* stood, 454.
sture *adj.* and *adv.* (OE. stōr) strong, strongly, 16, 818.
sturely *adv.* strongly, violently, 860.
stynt *inf.* cease, give up, 700.
succourit *pret.* succoured, 744.
succuderus *adj.* (OF. surquiderie) haughty, arrogant, 909.
succudrously *adv.* haughtily, 856.
suddand *adj.* sudden, 540.
suddandly *adv.* suddenly, 736.
suith *sb.* (Nth. sōð) truth, 52, 89, 248, 733.
suld *pret.* should, 489, 972; shouldst, 163, 370, 559.
sum *adj.* some, 56, 59, 61, 887.
summoundis *sb.* orders, commands, 99.
suppois *pres.* suppose, 257.
suppois *conj.* although, evēn if, 767.
suttelly *adv.* craftily, artistically, 678.
swa *adv.* so, 56.

swayne *sb.* fellow, servant, 607.
sweit *adj.* sweet, 948.
swet *pp.* sweated, 637.
swoir *pret.* swore, 949.
swyith, swyth *adv.* (Nth. swīðe) at once, quickly, 116, 486, 623.
syne *adv.* then, afterwards, 87, 183, 189, 354, 407.
syre *sb.* lord, nobleman, 714.

ta *imp.* and *inf.* take, 114, 566.
taillis *sb.* tales, stories, 140, 221, 561.
tak *imp.* take, 144, 157, 393.
tak me betake me, commit myself, 938.
takin *sb.* token, symbol, 457.
takis *pres.* takest, shalt take, 877.
tald *pret.* told, 220, 403, 708.
tane *pp.* received, 156; secured, 240.
tane (the) *pron.* one, the one, 886.
tauld *pret.* told, 528, 728, 906.
teind *sb.* (ON. tiund) tithe, tenth part, 474.
teir *adj.* (OE. tōr) tedious, 474.
telland *pres. part.* telling, 561.
tene *sb.* (OE. tēona) anger, 123, 457.
tenefull *sb.* angry one, 458.
tent *sb.* (OF. entente?) heed, notice, 314.
teuch *adj.* tough, 521.
tewellis *sb.* equipments, arms, 474.
tha *pron.* (OE. þā) those, 749, 802.
thair *adv.* there, 2, 19, 280, 308, 492, 515, 545, 555.
thairin *adv.* therein, 28, 651.
thair till *adv.* thereto, to it, 110, 542.
thairto *adv.* thereto, 563, 565, 846.
thairun *adv.* thereon, on that, 374.
than *adv.* then, 117, 131, 138, 280, 341.
thankand *pres. part.* thanking, 334.
tharth (me) *pres.* (Nth. ðorfeð) it behoves me, 536.
thay *pron.* (OE. þā) those, they, 21, 24, 187, 350.
the *pron.* thee, 51, 248, 306, 906.
thing *sb.* person, man, 391, 481.
thir, this *pron.* (ON. þeir) these, 231, 561, 563, 648, 690, 766, 819.
thocht *sb.* thought, memory, 255, 319, 364, 389; intention, 912.
thocht *conj.* though, 164, 236, 522.
thocht lang grew weary or impatient, 277.
thopas *sb.* topaz, 473.
thourtour way *sb.* cross-roads, 567.
thow *pron.* thou, 51 (and *passim*).
thra *sb.* haste, 801.
thraly *adv.* (ON. þraliga) hastily, violently, 657, 701.
thrawin *adj.* angry, 129.
thre *adj.* three, 218, 339, 757.
threip *inf.* and *pres.* (OE. þrēopian) quarrel, 79, 130, 912; charge, 197.
threit *pret.* forced, bullied, 542.
threttie *adj.* thirty, 344, 694.
threttis *sb.* threats, 657.

thrife, thriue *inf.* (ON. þrifa) thrive, 53, 129, 285, 301.
thring *inf.* and *pres.* push, 701; strike, 197.
thristit *pret.* thrust, pushed, 657, 694, 701.
throw *adv.* and *prep.* through, 657, 694, 697, 701, 811.
thus gait *adv.* in this manner, 169.
thyne *pron.* thine, 56.
ticht *pp.* fastened, 457; set, 473.
till *prep.* (ON. til) to, 316, 390.
tit *inf.* pull, lay hold of, 432.
to-blaisterit *pret.* blew about, buffeted, 28.
togidder, togiddir *adv.* together, 251, 820, 823.
to-morne *adv.* to-morrow, 85, 564.
tother *adj.* other, 183.
toun *sb.* town, 349, 410, 521, 928.
to-worne *adj.* worn out, 560.
towsill *inf.* tussle, maltreat, 432.
traist *imp.* (ON. treysta) trust, 55, 308.
traist *adj.* assured, 547.
traistit *pret.* trusted, 391.
trauaill, trauale, trauell *sb.* toil, labour, 48, 244, 951.
trauelland *pres. part.* travelling, 873.
trauellouris *sb.* travellers, 82.
tre *sb.* tree, 457.
trew *adj.* true, 547.
trew lufe *sb.* (see note) 473.
trimland *pres. part.* trembling, shaking, 458.
trow *pres.* and *inf.* trust, believe, 56, 108, 877, 885.
trowis *pres.* believest, 561.
trystit *pp.* appointed, 794.
tuggill *inf.* tackle, strive with, 521.
tuik, tuke *pret.* took, 25, 118, 846.
turnit *pret.* turned, returned, 4.
twa *adj.* two, 43, 113, 123, 570.
twyse *adv.* twice, 148.
tyde *sb.* time, tide, 4, 48, 287.
tyne *inf.* (ON. tȳna) lose, 824; perish, 58.
tyt *pret.* seized, took, 123.
tyte *adv.* (ON. titt) quickly, 873, 908.
tything *sb.* (ON. tíðindi) tidings, 582, 961.

vacant *sb.* vacancy, vacant office, 758.
vennysoun *sb.* venison, 208.
veseir *sb.* visor, 839.
vincussing *sb.* vanquishing, defeat, 825.
vmbekest *pret.* surveyed, reconnoitred, 410.
vnburely *adj.* unhandsome, 522, 696, 807.
vncourtes *adj.* discourteous, ill-bred, 122.
vndeid *adj.* alive (undead) 855.
vnder *prep.* under, 150.
vnderta *pres.* undertake, promise, 241.
vndertane *pp.* undertaken, promised, 364, 572.
vndertuk, vndertuke *pret.* undertook, promised, 489, 529.
vndo *imp.* undo, open, 94.

vneis *adv.* hardly, scarcely, 155.
vngane *pp.* not (yet) gone, 661.
vnkend *adj.* unknown, 247.
vnknawin *adj.* unacquainted, ignorant, 127.
vnrufe *sb.* trouble, disquiet, 47.
vnsemand *adj.* unseemly, unbecoming, 146.
vnset *adj.* not seated, 146.
vnskilfull *adj.* ignorant, 159.
vnto *prep.* unto, 5.
vp *adv.* up, 155, 281, 839.
vpon *prep.* upon, on, 186, 272, 288, 564.
vs *pron.* us, 512, 562.
vther *adj.* other, 3, 72, 82, 340, 391, 826.

wa *adj.* loth, 247.
wachis *sb.* watchmen, guards, 274.
wait *pres.* (Nth. wat) know, knows, 46, 66, 262, 431, 502.
waitis *pres.* lie in wait for, watch for, 913.
wald *sb.* wold, open country, 405.
wald *pret.* would, wouldst, 70, 92, 226, 303, 499; would go, 690.
walkand *pres. part.* travelling, wandering, 73, 106.
walkin *inf.* awaken, 275.
walkinnit *pret.* awoke, 280.
wan *pret.* won, 460, 824; shouldst win, 765.
wanderand *pres. part.* wandering, 328.
wandit *pret.* wound, bound, 366.
wane *sb.* (OE. wunian) dwelling, 7, 190, 264, 366, 578, 630.
wantis *pres.* is wanting, is absent, 288.
wantit *pret.* lacked, 191, 266.
wantoun *adj.* (OE. wantogen) rude, rough, 100.
wapnis, wappinnis *sb.* weapons, 515, 835.
war *pret.* were, 379, 484, 915.
wardrop *sb.* wardrobe, 239, 313, 379.
wardroparis *sb.* grooms of the chamber, 274.
warld *sb.* world, 892.
warrand *inf.* warrant, 122, 534, 587.
warysoun *sb.* protection, 916 (see note).
wassalage *sb.* knightly deed, 887.
wayis *sb.* ways, roads, 394, 587.
wayndit *pret.* (OE. wandian) hesitated, 228.
wedder *sb.* storm, 21, 27, 36, 74, 97, 106, 285; weather, 59, 290.
weid *sb.* (Nth. wœde) garment, 560, 577, 593.
weild *imp.* and *inf.* possess, 925, 965.
weildit *pret.* possessed, owned, 578.
weill *adv.* well, 46, 93, 249, 555.
weir *sb.* war, 460, 766, 824.
weir *sb.* doubt, 228, 288, 499.
weird *sb.* destiny, fortune, chance, 377.
weit *adj.* wet, 106.
wend *pret.* (Nth. wende) thought, supposed, 649.
wend, went *pres.* and *inf.* go, de-

part, 249, 366, 691; shouldst go, 394.

wene *pres.* ween, think, 187.

weryouris *sb.* warriors, 766, 789.

weschin *pp.* washed, 143, 726.

wicht *adj.* (ON. vīgr) strong, violent, 36, 356, 754, 965.

wickit *adj.* bad, 21, 36, 106, 283; wicked, 892.

widdeis *sb.* withes, ropes, 366.

will *adj.* and *adv.* (ON. villr) astray, lost, 35, 73, 106.

willar *adj.* more astray, in worse plight, 138.

win *inf.* (OE. winnan) get, attain, go, 110, 625.

win *sb.* (OE. wynn) joy, happiness, 925.

winnis *pres.* (Nth. wuneð) dwells, 527.

wirk *inf.* manage, act, 377, 929.

wise *sb.* way, manner, 929.

wist *pret.* knew, knew how, 21, 30.

wit *inf.* know, 226, 249, 643.

with all *adv.* withal, 831, 835; also, 734.

withoutin *prep.* without, 44, 144, 318, 392, 424.

with thy *conj.* provided that, on condition that, 70.

wittin *pp.* known, 604, 649.

wonder *adv.* (OE. wundrum) very, extremely, 24, 100, 247.

worschip *sb.* honour, dignity, 460, 824, 965.

worthie, worthy *adj.* and *sb.* worthy one, 461, 765, 925; worthy ones, 726; able, 625, 750.

worthis *pres.* (Nth. worðes) shall become, 692; can be, 704.

worthit *pret.* became, 831.

wosche *pret.* washed, 215.

wox *pret.* (Nth. wox) grew, became, 36, 100.

wraith *sb.* and *adj.* wrath, 486; angry, wroth, 100.

wrocht *pp.* wrought, made, 264.

wy *sb.* (OE. wiga) man, 578, 630, 649.

wyfe *sb.* wife, 98, 133, 144, 157, 174, 267, 291, 356, 966.

wyis *sb.* men, 691.

wylit *pp.* enticed, 709.

wyn *sb.* profit, gain, 918.

wyne *sb.* wine, 186, 208, 266.

wynning *sb.* dwelling, 227, 643.

wyse *adj.* wise, crafty, 722, 727.

wyse *sb.* way, manner, 433.

wyselie *adv.* carefully, 587.

wythest (wichtest) *adj.* strongest, 766.

ȝaip *adj.* active, brisk, 628.

ȝair *adv.* carefully, 641.

ȝald *pret.* yielded, returned, 224.

ȝarne *imp.* desire, ask, 837.

ȝe *pron.* ye, you, 89, 116, 158, 179.

ȝe, ȝea *adv.* yea, yes, 298, 376, 545, 620.

ȝeid *pret.* (Nth. eode, eade) went, 131, 267, 595.

ȝeilding *sb.* yielding, submission, 837.

ȝeir *sb.* year, years, 200, 286, 662.

ȝeiris *sb.* years, 231.

ȝeman *sb.* yeoman, 628.
ȝeme *imp.* (Nth. gema) take care of, guard, 641.
ȝet *sb.* gate, 609, 612, 628.
ȝettis *sb.* gates, 633.
ȝit *adv.* yet, as yet, 80, 138, 428, 659, 692.
ȝone *adj.* yon, yonder, that, 367, 372.
ȝone *adv.* yonder, 704, 706.
ȝour *pron.* your, 104, 882.
ȝow *pron.* you, 78, 114, 882.
ȝule *sb.* Yule, Christmas, 4, 251, 286, 342, 359, 404.